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THIS ISSUE IN TWO SECTIONS

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*Art Kleiner reports on the coming
of age of computer graphics*

WAVY GRAVY AT 20

*The Hog Farm gets
together, two decades later*

THE SAN FRANCISCO BayGuardian

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From omelettes to ostrich eggs: A Bay Guardian **DINING GUIDE**



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I N T H I S I S S U E :

Art Kleiner's report in this Issue on the state of computer graphics frankly makes me nervous. Our business is to report what's occurring out there in the everyday world, and why. We do that by interviewing, by researching documents, but in large measure also by simply observing. A reporter learns to rely on his or her senses for the raw material of hunches, suspicions and leads — that's the reality behind the hackneyed "nose for news."

But what if the reality we're observing isn't? What if it is someone's artful construct, designed to communicate an impression that's different from the way things really are? If it's a field of waving grass, then

our response is that the image is pleasant and pastoral and the artist is to be congratulated. But if it is an image of an active, robust president when in fact he is lying ill and incapacitated, or it is a videotape that purports to prove that Latin American activists are involved in subversive activities. ... The possibilities are frightening indeed.

I have no simple solution to offer, no ready-at-hand litmus test for reality. But as technology develops in response to the imperatives of the marketplace, we must all bear in mind that things can easily *not* be what they seem.

— Alan Kay

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LETTERS

DEFICIT TRICKS

Your cartoon by Plympton on the deficit was not amusing (July 31). The cartoon implies that R.R. doesn't know what to do with the deficit, when in actual fact, the rich use it to suck taxes out of the working people.

The deficit is money loaned by private bankers, to their kept government, to pay the military-industrial complex to make war. The wars are used to steal foreign resources, to make the corporations rich. It's as simple as that.

The money is gone. Kaput. Never to return. It was spent on making bombs that were used to destroy people and buildings. Nothing socially useful was produced. Anyone who invested money in such evil as the Vietnam war does not deserve to be paid back. We can't pay. We won't pay.

No Dianne, it won't knock out the whole underpinnings of the capitalist system, much as I wish it could. Nothing will happen. Nothing. The debt is only paper. It has no real material form. Society will continue to function, just as it does today, except that some rich bond holders will now have some spare wallpaper. No one will be hurt by cancelling the deficit. On the other hand, paying off the deficit would hurt millions of children by denying them adequate education, childcare, medical care, etc. Remember, 97 percent of the bonds held behind the deficit are held by rich people who can't be hurt by such paper losses.

None of our elected officials would dare to discuss these facts. It might expose this deficit trick used by corporate fat cats to pay for their foreign "shopping sprees", known as wars. That is another reason why we need a third party to present an alternative to this bi-partisan war budget. The deficit is the most awesome problem we face. It is more deadly than the atomic bomb, mainly because few people realize what it is doing. We must cancel it.

— Paul Kangas
Peace & Freedom Party,
San Francisco

TAKING UP SPACE?

As a member of the Open Space Advisory Committee created out of Proposition J almost ten years ago, I write to express my concern about the lack of media coverage on the Draft Open Space Element of the Master Plan. Eight public hearings were held in the community to solicit public comment on the plan. Why has there been no review in the paper of this critical planning proposal?

While the downtown plan receives all the media attention, important city policy affecting open space planning for the next 20 years will be made without much of the public aware of the fact.

The plan is generally good

and the planners — Steve Shotland and Eva Lieberman — deserve credit for a good draft. What is missing, and what the public is in the best position to provide, is help in devising the action plan to accomplish the goals.

Planning is best done as an interactive process. Citizens groups need to hear about this document and the media could help. How about a feature article with illustrations? How about some help with the vision of what San Francisco would look like in the year 2000 with the loss of open space opportunities — lost because the public was unaware of what is at stake here?

The Public Comment period ends August 7. However, it could be extended for good reason, that being public awareness and interest in the plan.

— Regina A. Sneed
Member, Open Space
Advisory Committee,
Recreation and Parks Commission,
San Francisco.

FREEWAY OVERSIGHT

In its continuing battle against the Manhattanization of San Francisco, the Bay Guardian has overlooked one important aspect of it: waterfront freeways. Manhattan Island is ringed by them: FDR Drive along the East Side; the West Side Elevated Highway (now collapsed) along the Mid West Side; and the proposed Westway along the Lower West Side.

Here in San Francisco it was once proposed to ring the Northern Waterfront with freeways, but the plan was stopped after one short elevated section was built.

The Bay Guardian should support efforts to remove this last vestige of one attempt at the Manhattanization of San Francisco. That is, it should support the proposed waterfront plan which includes removal of the elevated Embarcadero Freeway.

— Norman Rolfe
San Francisco

BACKING THE BOARD

The pro-Alioto forces seem to forget: the voters elected the Board majority that ousted Alioto. The voters grew tired of a leaderless school board that was doing the superintendent's bidding without a whimper and made the change in last fall's election. Behind the criticisms of the current Board majority is a blatant and arrogant disregard for the voters' decision not to give Alioto a majority on the Board.

— Michael Wong
San Franciscan
Democratic Club

SAY WHAT?

Your endorsement of Dvorson's (nor per se), was an indicator of the long-term effects one can suffer from having dogdoodoo on the brain, Case(s) in point.

Having owned restaurants, I know the smallwares provide the dealer with higher profit margins per unit and percentage, contributing to overhead, enabling a more competitive pricing structure to pass savings on to contract buyers (chains, fast food, big junk food dealers, etc.), at the expense of the pots and pans buyers. I.E.?, your comotose readers who blindly follow your suggestions are helping to increase the profit margin of the next (i.e.) Burger King by helping Mel win the bid from profitable smallwares. You claim to disdain (but in/directly support) Bigness.

2. Within the industry there are four (generally) pricing in smallwares. 1) The highly artificial inflated 'list' or 'REG' price, always marked down or on sales, so the 'dealer' doubles or triples his investment as in common in the retail, and to allow a margin for further incentives and discounts. 2) The 'Trade' price, generally lower than the off the street price. 3) The negotiated or haggled price, standard to repeat/recognizable customers. 4) The sweetener price, where the dealer allegedly throws it in at or below cost as an incentive to sweeten or create a package deal.

3. 'Eyeball 'em at the cute boutiques; buy 'em at Dvorson's' — that statement sucked; you're telling the readers to go waste some poor bastard's time who has every other obstacle against him/her as per your periodical, to go pay good money to help the next chain buy their package deal cheaper, so you can report on how Carl's Junior replaced some hard-working asshole. The converse statement would not have created nausea (Sartre), 'Eyeball 'em at Dvorson's, ask your boutique to get 'em for you — at competitive prices.'

4. The industrial strength supplies in itself was a valid suggestion, but the alloys, differentiations, makeu, etc. of this equipment can be an area of full time research; within the industry, your researcher was obviously a first time buyer to commercial supplies of this nature, as there are umpteen other dealers offering equal/greater selection, selling through catalogs/warehouse low overhead operations with competitive prices not found in the dept store you've endorsed.

6. Now that you've helped put a small retailer under, one who potentially could have been an advertiser of yours, and someone either of us could have met at a mutual friend's house, will Mel buy ad space from you? He doesn't need to — it wouldn't be as good. Please wake up, more and more your inconsistencies and contradictions embarrass more than amuse me.

8. You can think of several more I'm sure.

Why is he grinning?

— Marty Livingstone
San Francisco

BayGuardian

"It is a newspaper's duty to print the news and raise hell."
(Wilbur Storey, Statement of the aims of the Chicago Times, 1861)

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AAN

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REUNION

The Hog Farm issues a 'Sooo-eee!' call to its own to celebrate 20 years of creative craziness.

BY RITA XANTHOUDAKIS

Having watered the garden and swept away the Venice debris from the front of my house, I thought I was ready for anything. Then the mailman handed me an invitation to the Hog Farm and Friends 20th Year Reunion Party. Headed "Calling all Hogs, Sooo-eee," it requested that invitees bring brain cells and memorabilia to the Hog Farm's 500 acres in Laytonville, Mendocino County.

The Hog Farm is imprinted on my chromosomes. Founded in Sunland, California in 1965, the Hog Farm was (and still is) an extended family in the form of an anarchist army of clowns that moved in buses and struck everywhere.

Most people's introduction to the Hog Farm came at the Woodstock Music Festival, where they were hired to work security. They performed their duties by giving an armband just like the ones they were wearing to anyone who looked secure. Their weapons were cream pies and seltzer bottles.

I met them during the Vietnam days, shortly after Johnson had been transmogrified into Nixon. Among Hog Farmers, it was a time of a lot of spontaneity and very little analysis. An informal trial by fire. People looked good to each other and it didn't scare them. Any hesitation about getting together was a personal matter without regard for what went on before. Their

message was that there was another way to live, an experiment dedicated to sharing, not personal advancement. They were famous for their free kitchens, which fed multitudes. As founding father Wavy Gravy said, "You gotta share the refrigerator because the first lesson begins with the belly."

My first encounter with them was at Earth Day in New York City in October 1969. I was helping harness a giant inflatable, big enough to hold 1,500 people, whose walls were to serve as a screen for everyone's Woodstock movies. We were struggling to tether the enormous heavy-duty polyethylene bag as it filled with air and was forcibly pulling us from Union Square to the Hudson River. Suddenly, a bus appeared and a kid named Buzzboy descended with a laugh machine. About 20 more people followed him off the bus and gave us a hand. It was the Hog Farm, a force field on wheels that seemed to come out of nowhere.

A few months later, I was in New Haven on Valentine's Day, the eve of a big party to promote Earth People's Park, which today is 600 acres in Norton, Vermont. The original idea for EPP was to buy lots of land, bury the deed and allow everybody access, then continue to do this until the entire planet was landlord-free.

Several Hog Farmers were staying at the friend's house where I was sleeping. Wavy Gravy's wife Bonnie

Jean was in the tub, sitting in the water holding a sponge, looking radiant and beautiful, but scornful. I was telling her about Women's Liberation, which the Hog Farmers then regarded as merely a passing annoyance. "It's not what you think it is," I said optimistically. "This is about everybody's liberation. The women's movement is going to liberate everyone and everything. Even the rocks and trees."

I was very much in earnest and must have ranted just long enough to convey the power of possibility. Bonnie Jean's expression changed, and she shouted into the next room, "Hey Wavy, this one's a women's libber, but she's okay."

The Hog Farm could overtake any scene in milliseconds. If they invaded your house, you could kiss the phone, kitchen, bathroom — maybe even a loved one — goodbye. But the hassles and melodrama of Hog Farm everyday living made the experience irresistible. Everybody tuned into everybody else with the police working overtime to stop it. The catch phrase was "Pass it on," and whether you were a Hog Farmer on a bus or a friend hitching a ride, you did just that.

Half the country was on the road, and the meaning of all relationships, animate and inanimate, was up for exploration. We were creating collectively, protesting the war, bailing each other out of jail, living communally, running off with one another. Sometimes we experienced heartbreak but, with the sad ex-

ceptions of those who lost their lives in the darkness that hovered at the center of upheaval, we always came back for another round.

Acid, the terrorist of drugs, destroyed all concepts of civilized behavior. It had become a national sacrament, and form had to be rescued from its flipside.

At LAX, I'm reeling in a time warp of old lovers and friends as I wait to board a plane for San Francisco. Karma has me shocked and itchy. A potential quantum leap in consciousness has been subverted into rock videos and Trivial Pursuit. The planet is irreversibly polluted and catching fire. Only Johnny Carson has remained the same. Ronald Reagan, the man who once said, "If it takes a blood bath, let's get it over with," is looking more venerable by the minute.

At SFO, the plane is an hour late. I can't find my friend Garnish anywhere, so I call his wife Gail. "He's at baggage claim. I just talked to him."

"Well, so am I," I say, "but I don't see him." I go to the nearest courtesy phone. After a minute, I hear, "Mr. Garnish . . .," but the rest is garbled and the place is mobbed.

Garnish wasn't always called that. His mother called him David, and he called himself something so derogatory that some Hog Farmers held a competition

continued page 6



Hog farm 'founding father' Wavy Gravy and friends

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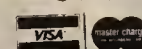
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LOCAL COLOR

continued from previous page

to rename him. He liked elephants (ganesha), he was Jewish (garnicht) and he liked to cook. So "Garnish" stuck.

I met Garnish at the Alternative Media Conference at Goddard College in Vermont in 1970. The Hog Farm had arrived with 400 hits of sunshine acid, and Garnish ran the free vegetarian kitchen. The conference was a star-studded alliance of creative anarchists who were so happy to be together that the agenda barely made it to the weekend.

Garnish once opened up a fast-food yak burger stand in Kathmandu. Today he has his own catering company. I remember him saying that the revolution happened and we lost, a concept that hadn't quite occurred to me in that way. That was 1974, during the uncertain days of dropping back in when the man from EST showed up.

At the airport, I finally go outside the baggage area and we spot each other immediately. We hug and laugh, and he jokes with a cop who hasn't given him a ticket although he's been illegally parked at least an hour.

Reunion is a mirror, and while it would be nice to see 300 avatars, some of the stories Garnish and I exchange about certain people today are cynical. The deep end is there for anyone at any time. It's an inclusive club entered through a revolving door. And while self-righteousness will sometimes pinch-hit for excess and abuse, they're all on the same team. Yet it's a known fact that the memories that last the longest are the good ones.

The Laytonville land, Hog Heaven as it's sometimes called, is a vast expanse of rolling California country with a three-acre lake you can sail a boat on. Wavy Gravy and a few others are at the welcoming mat, and I can feel my cells begin to cheer. Wavy is not wearing a shirt. He sports a pair of tie-dye shorts and a straw hat. What Wavy is wearing always seems to me significant. The "Nobody for President" campaign bus is parked nearby, and I think about Wavy dressed as a hamburger at Life Raft Earth, a 1970 media event and week-long fast to make people aware of world hunger. Or dressed as a bomb at the Anarchists Conference at Hunter College in New York in 1969. He's been doing his thing since the days of jazz and beat poets, later as part of The Committee, a comedy group out of San Francisco. Today, he still campaigns for peaceful causes as well as teaching a class for kids in what I think is guerrilla clownsmanship at the Hog Farm summer camp, Lake Winnarainbow.

Garnish and I catch a ride with Cedar to the party, which is a good distance from the main buildings. I met Cedar in 1971 when we, along with her baby Ragtime Willie Rainbow Whiterocket and some other people, shared a house in Marcola,

continued page 40

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Dianne Feinstein: Mayor her way

"The mayor doesn't usually waste her wrath on factual errors... she more generally, in my experience, will criticize someone for finding something newsworthy that she doesn't think is newsworthy. She would like nothing better than to define what is news in San Francisco and then have all of us fall in line."
— San Francisco Chronicle City Hall reporter Dave Farrell

One of the great frustrations facing those seeking to understand San Francisco politics better is that many of the most revealing insights into the men and women who run the city never make it into the public domain. In large part, that's because the people who operate inside the corridors of power and influence are frequently reticent about sharing their observations and experiences with the general public.

It was thus all the more remarkable that on Monday, Aug. 5th, a special 30-minute report aired by KCBS radio offered a wealth of those rare inside tidbits, particularly about the internal policies of Mayor Dianne Feinstein's administration. The report, produced by KCBS City Hall Bureau Chief Barbara Taylor, was titled, *Mayor My Way*.

Taylor based her report on interviews with more than a dozen current and former elected officials, political appointees, bureaucrats and journalists. The picture that emerged from the interviews is one of an obsessive, high-strung and sometimes heavy-handed boss who demands near-total loyalty from her staff and who appears at times more concerned with image than substance. It is, in short, a very different picture from that regularly portrayed in the national and local media.

Two of the most outspoken observers interviewed for the report were former Muni Chief Dick Sklar and former Planning Director Rai Okamoto.

Sklar, who feuded constantly with Feinstein during his three-year tenure, told Taylor that the mayor "was heavily focused on spit and polish."

"My guess," Sklar continued "was if I had come up with a uniform for the head of the PUC and worn a brown uniform with gold epaulets, I would have been much more pleasing to her. She did tend to like uniforms."

Okamoto, an appointee of the late George Moscone who left office shortly after Feinstein became mayor, recalled how she had complained that he was not "a tough enough administrator."

"Once she said to me, 'Rai, what you really ought to do is read *Shogun*,'" Okamoto explained. "To this day, I'm not absolutely sure what her reasons were. The most superficial one, I've concluded, was that there's this tough guy Shogun who lops people's heads off whenever it's necessary."

Some of the most revealing

statements about San Francisco's mayor came not from former employees but from Taylor's interviews with two San Francisco Chronicle City Hall reporters, Dave Farrell and Reginald Smith. Both Farrell and Smith relate fascinating stories of their interactions with Feinstein — stories that have never appeared in the pages of the city's morning daily.

Feinstein, both reporters agreed, is obsessed with controlling the flow of news — so much so, Smith said, that on one occasion he felt the mayor was treating him as if he were an errant schoolchild.

Smith described how the mayor had responded recently when he broke a story several days before Feinstein wanted it released. "This story comes out," Smith said, "and she calls me in. It's almost like being called to the principal's office. I was summoned to her office; she sat behind her desk and rattled around her desk as if I wasn't there, and then she just started in on me... You're just being dressed down, like by a superior officer or something."

Farrell told a similar tale. Feinstein, he said, "hollers, pounds her fists [and] uses strong words and long silences for dramatic effect."

"She would like nothing better," Farrell added, "than to define what is news in San Francisco and then have us all fall in line." The mayor, he said, "may be successful in getting a particular reporter to see things her way. But I think she thinks the media in general is a constant headache... the first thing in her mind when she opens her eyes in the morning is, 'What have they done to me now?'"

Feinstein herself provided perhaps the most intriguing comment in the program. The mayor told Taylor she feels frustrated that "the media always has the last word." Some day, the mayor said, she would like to remedy that.

"I'd like to have the opportunity to run a newspaper," Feinstein said. "I think there are so many good things in life, in the city and in California that are happening that never get reported. I'd like, as they say, an opportunity to try to do it my way."

—Tim Redmond

NUTZLE



Supes conflicted over lobbying controls

The two-week drama that led to the demise of Sup. Quentin Kopp's "compensated advocacy" bill before the San Francisco Board of Supervisors Aug. 5th stands out as a new low in legislative integrity in a year that has seen more than its share of political sleaze.

The story of the now-defunct proposal begins more than two months ago, when Kopp decided to sponsor a pair of measures aimed, he said, at controlling the influence of high-paid lobbyists who are also elected or appointed city officials. The first measure, a simple and largely symbolic resolution urging the state Legislature to ban its members from representing private clients before boards and commissions in their hometown, failed 10-1 June 24th.

The second piece of the package, which would have

asked the city voters to approve a Charter Amendment forbidding elected officials or appointed commissioners from appearing as compensated advocates for private interests before local boards, agencies or commissions, stood a reasonable chance of gaining the support of the electorate. It also stood a good chance of failing to collect the six board votes it would need to secure a place on the November 1985 ballot. Some of the lobbyists who would be affected have made sizeable contributions to the campaigns of nearly every incumbent on the board.

Sweeping changes

But when the measure came up for a vote July 29th, it generated almost no outright opposition. In fact, the only criticism came from Board President John Molinari, who startled Kopp by suggesting that the measure was not strict enough.

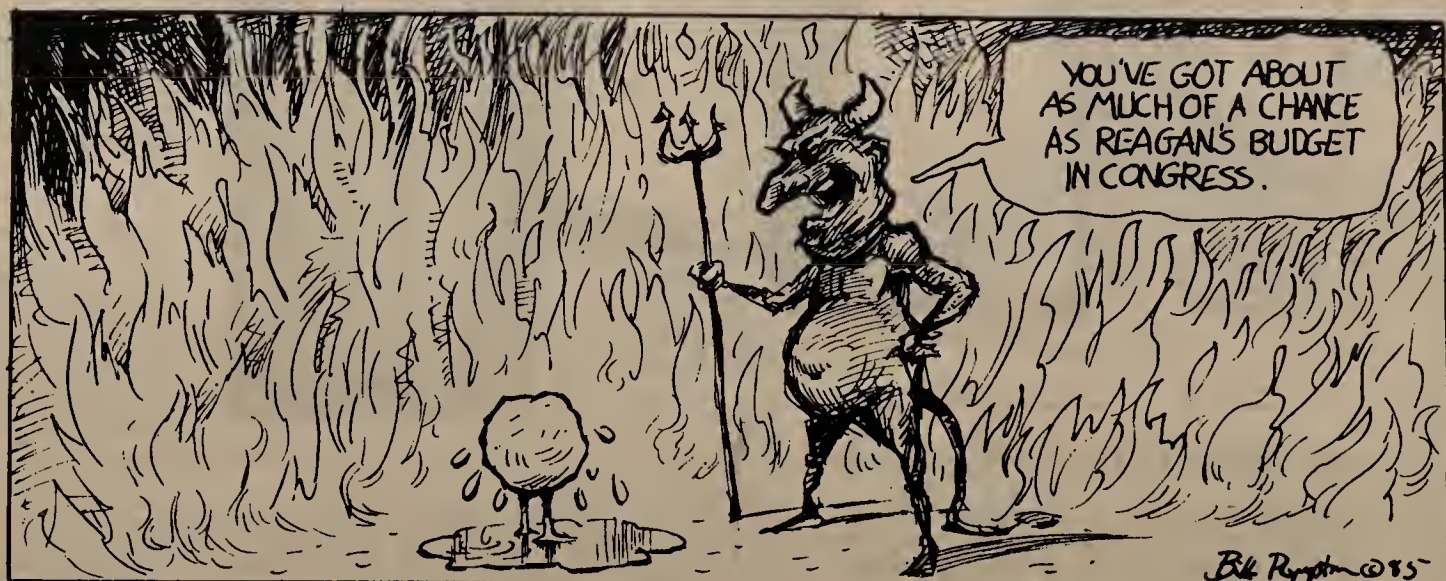
Molinari proposed that the restrictions be extended to cover

not only city officials but their spouses, immediate family members and business partners.

With several supervisors out of town, Kopp realized Molinari's support was essential. Kopp accepted the changes, and the board voted unanimously to place the measure on the November ballot. In the next few days, concerted opposition to the measure sprung up. And the most outspoken, visible foes were not well-known lobbyists like Airports Commissioner Bill Coblenz, but rather neighborhood activists and labor leaders, many of them longtime advocates of controls on compensated advocacy. Their complaint was simple: the sweeping language added at Molinari's request would have created havoc with dozens of minor commissioners, whose spouses or co-workers had reason to do business with the city.

continued page 14

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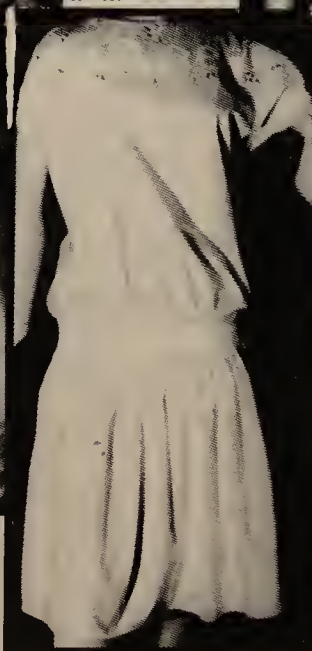
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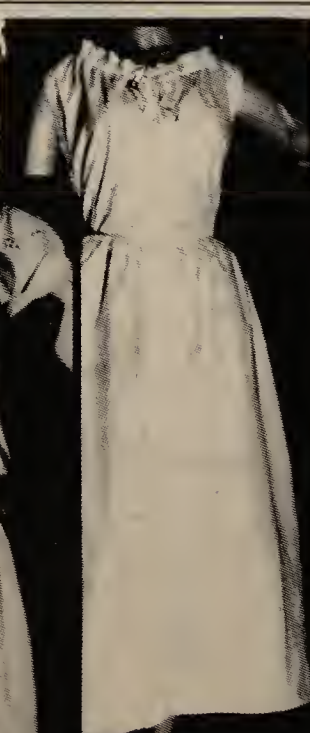
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As media fears grow about the
'chilling effect' of libel suits —

KRON - TV levels a libel threat at a small South Bay newsweekly

B Y T I M R E D M O N D

Attorneys for KRON-TV's News Center 4, which reaches more than 500,000 viewers each evening, took preliminary steps in June toward filing a libel suit against a small weekly newspaper in the South Bay.

The newspaper, Metro, a six-month-old San Jose-based alternative newsweekly with a circulation of 40,000, had published an article in which a Silicon Valley executive responded angrily to a KRON expose on occupational hazards in the electronics industry.

The dispute centers around the accuracy of KRON's contention that Advanced Micro Devices, a Sunnyvale firm, under-reported occupational injuries at its electronics plant. The TV report alleged that AMD intentionally covered up the extent of on-the-job hazards to its employees; the firm claims KRON ignored evidence that contradicted those charges.

But the controversy goes beyond the question of accuracy of the KRON report. On June 25th the station's attorneys sent Metro a letter claiming that published statements attributed to an irate AMD spokesman in a June 6th Metro article were "libelous." KRON demanded a full retraction.

The move by the wealthy TV station comes at a time when journalists and civil liberties groups across the nation have expressed concern about the growing impact of libel suits seeking multi-million-dollar judgments on free expression and open political debate. Journalists and publishers from across a wide political spectrum agree that the dramatic growth of libel actions has begun to "chill" free speech and squelch reporting of controversial issues.

Small, independently owned publications are potentially the hardest-hit victims of libel suits — especially when the plaintiff has the resources to sustain a lengthy and expensive court battle. Even if a newspaper's reporting is vindicated by the courts, the publication can be wiped out by the costs of defending itself against a well-financed suit. And although the attorney representing KRON's owners now says the station probably will not pursue a court action against Metro, the unusual legal move could set a precedent as a new way to restrict aggressive reporting on the media industry itself.

Fightin' words

The KRON report, which aired May 27th and 28th, charged that semiconductor industry officials had systematically under-reported the number of workers

continued page 11

FROM THE JUNE 6TH ISSUE OF METRO:

Chip Makers: Doctoring the Books?

Silicon Valley chip makers are fuming over a hard-hitting TV expose of an industry effort to conceal job-related illnesses.

The lead story on KRON-TV's 6 pm news, broadcast May 27 and 28, charged local semiconductor manufacturers with keeping two sets of records for on-the-job exposures to toxic substances and systematically underreporting the number of workers affected by poison gases and liquids.

The newscasts sparked outraged denials by the companies involved and counter-accusations by South Bay environmentalists.

KRON also charged that through the creative abuse of "bureaucratic" jargon, chip makers have been able to claim up to 100 percent reductions in job-related "illness" by lumping under the category of "injuries" toxic chemical contamination previously classified as "illness." While the rate of semiconductor industry occupational disease remains significantly higher than the average for all industry, a simple semantic shift was all it took, KRON contended, to restore the chip makers' pristine public image.

KRON claimed further that the California Occupational Health and Safety Administration (Cal OSHA) was aware of the industry effort to doctor the books and has thus far failed to take action.

To chip makers already reeling from the impact of the industry's worst-ever recession and a sweeping decision by insurance companies to withdraw environmental liability coverage, the KRON expose seemed a vicious, blind-side assault.

The expose's centerpiece was a series of interviews with clean room employees who claimed medical disabilities caused by on-the-job exposure to toxic chemicals, backed by interviews with medical specialists.

"I thought it was absolutely atrocious," Advanced Micro Devices (AMD) spokesman John Greenagel told Metro. AMD is one of the chip makers singled out in the expose. Greenagel flatly denied any wrongdoing by his corporation. "They [KRON] aired information that was false and they knew it was false," charged Greenagel.

"What we have said all along is that there are employees trying to receive compensation they don't deserve," explained Greenagel, referring to former AMD workers featured in the KRON report. "In some cases we don't believe there really are illnesses, and in the cases where there really are illnesses we don't believe they are work related, and we intend to prove that in court." Greenagel added that AMD is ethically constrained from making public the medical evidence to support their side of the story.

Semiconductor Industry Association (SIA) spokesperson Sheila Sandow denied the industry engages in the practices KRON alleged, and told Metro she suspects KRON was manipulated. "Behind that story is an attorney who represents at least two of the workers KRON interviewed," said Sandow, referring to Amanda Hawes, who is married to Silicon Valley Toxics Coalition director Ted Smith. The coalition represents about 100 public health, environmental, labor and neighborhood groups.

"I don't think Amanda Hawes has enough to win in court, so she's trying the case in the media," continued Sandow, adding, "Channel 4 allowed themselves to be used as a pawn in this."

Vic Lee, the KRON-TV reporter who broke the story, told Metro the station stands behind the story 100 percent. He says the report was based on state government documents and interviews with workers and denies Hawes was a major source of information or assistance.

"We get lulled into thinking the semiconductor industry is all powerful and can do no wrong," Ted Smith told Metro, "but occasionally they get caught with their fist in the cookie jar. They're squirming and screaming because they got caught and it hurts."

Smith freely admits some of the workers interviewed by KRON are represented by his wife, but believes that is irrelevant. "The point is, there are problems out there," said Smith. "They always try to discredit our work by calling it a scam between Mandy and me, and by accusing us of being a front for union organizing."

Greenagel said AMD had demanded a retraction of the story and was considering legal action against KRON for defamation. "It was very poorly done, irresponsible journalism, and the producer of that show is a liar," concluded Greenagel.

But Smith thinks the KRON report will aid the coalition's effort to raise public awareness about the dangers posed by toxic chemicals in Silicon Valley. "I think they should be given an award," said Smith. "It's the best piece of investigative journalism I've ever seen on local TV."

—Doug Millison

But was it 'libel'?

Here, in its entirety, is the June 6, 1985 Metro story that was characterized in a letter from KRON's attorney as containing "libelous" statements.

Although the station sent Metro a formal legal demand letter that raised the issue of libel, Bob Hodlerme, KRON's assistant news director, said he sees the issue largely as one of journalistic responsibility.

Hodlerme, who instructed Cooper, White & Cooper to prepare the de-

mand letter, told the Bay Guardian Metro had failed to give KRON producer Brian McTigue adequate opportunity to respond to comments attributed to AMD spokesman John Greenagel.

Ironically, Greenagel told the Bay Guardian his main complaint with KRON was that AMD was not given adequate opportunity to respond to what it saw as damaging charges contained in the new report.

Metro Publisher Dan Pulcrano told the Bay Guardian he doesn't see why KRON had to resort to a legal demand letter when its main concern appeared to be securing a simple clarification

statement. "Hodlerme could have called me on the phone and I would have been more than willing to work something out," he said.

Hodlerme agreed that Pulcrano had been "very responsive" to KRON's concerns. "His response to our letter was very professional," Hodlerme said. And he acknowledged that he might have been able to resolve the entire issue without involving a lawyer.

"But we had no way of knowing that in advance," Hodlerme said. "I'm sorry [Pulcrano] is upset, but I think we acted properly. I think we should demand that everyone live up to the same journalistic standards we do."

—Tim Redmond

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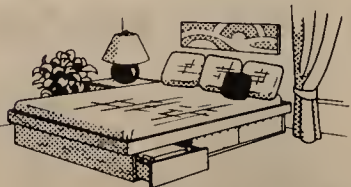
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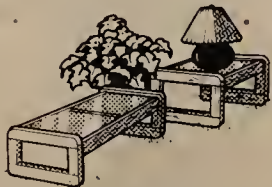
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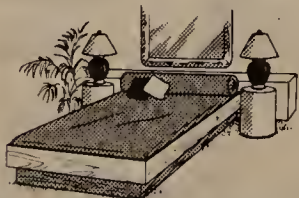
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(OF PUBLIC OFFICIALS, PUBLIC UTILITIES AND PUBLIC ENTERTAINMENT)

Of High Officials: Perhaps it's the heat, perhaps it's the anniversary of Hiroshima Day, but something has spurred San Francisco officials to new heights in the Creative Art of Press Release Writing. A few examples, all of which arrived Wednesday/7:

From the **Port of San Francisco** — "NOTICE... The regularly scheduled Aug. 14, 1985 meeting of the San Francisco Port Commission has been changed due to festivities marking the end of World War II." Long war.

From the **San Francisco Police, Dept. of Community Relations** — "Morgana King plaintively sings 'everything must change, nothing stays the same' and so it goes with the Police Department. Two of the most recent changes in administration affecting the Central District are the promotion of Frank Jordan to Commander of the Metropolitan Division and the appointment of Michael Helbel to Commander of Community Relations and Community Services. . . . Morgana's lovely song goes on to reassure us that 'mysteries do unfold,' which is what Officer Paul Sidler hopes to help do, at least as far as AIDS is concerned. He will talk about the critical problem and the latest programs in treating and coping with the mysterious disease. Refreshments and coffee will follow."

And, last but by no means least, from one-time **Supervisor** and now **Acting Mayor Carol Ruth Silver** — "Supervisor Carol Ruth Silver in her role as Acting Mayor, today congratulates Carlos Cornejo who has been named acting superintendent of schools. Acting Mayor Carol Ruth Silver is the highest ranking public official in San Francisco with a child in the San Francisco Unified School District (Her son Steven attends Wallenberg High School)." And I wonder how young Steven is Acting these days.

Rate hike fever: The California Public Utilities Commission will begin consideration next month of a request by

Pacific Gas and Electric for a \$300 million "interim" rate increase to cover the cost of operating Diablo Canyon Unit One. There is plenty of opposition to the hike. The PUC staff, for example, thinks the figure is too high and recommends that the commission reduce PG&E's rates by \$100 million instead of granting the increase. The Abalone Alliance, Toward Utility Rate Normalization and numerous other citizen groups also are fighting the increase. The vote is expected to be close, and it appears the swing vote will be William F. Bagley. He has never been known to oppose PG&E on important issues, so it will take tremendous public pressure to bring him around. Letters can be addressed to Bagley at 350 McAllister St., SF 94102; he can be reached by phone at 557-0647.

Radio free BART: Well, we all knew the BART Board directors don't seem to have much sense of humor and appear to dislike fun (witness their efforts to evict the Ashby flea market). But this business of driving out the poor musicians who entertain riders for tips... that's just ridiculous. Remember the Cisco Kid? The guy who used to ride the rails with his guitar, making rush hour a bit more tolerable for all and making Cisco enough of a living to support his kid? Well, the BART Police finally ran him down and drove him clean out of town — and now they've done the same thing to Barbara Lubell, the Civic Center Station violinist.

BART Boardmember John Kirkwood, who is from San Francisco, wants to give Lubell a special exemption, but he hasn't picked up much support. Which is a shame: BART stations are largely ugly, sterile, boring places patrolled by secret police and monitored by hidden cameras. The least we can do to give people some indication that this is San Francisco, not San Quentin, is to let the folks who want to play music play music.

Charles Smith, a transit planner who supports free speech as

strongly as he supports public transportation, thinks BART might be violating Lubell's constitutional rights. Lubell, he says, is a "musical pamphleteer, who is using a constitutionally protected public area to convey her message to willing recipients."

BART Board President Art Shartsis is a good enough lawyer to understand when somebody's First Amendment rights are being violated; perhaps he just needs to be reminded that the BART riding public would like to see the musicians come back. Shartsis can be reached at his San Francisco law office, 255 California, SF, 421-6500 or at his Alpine Terrace, Oakland home, 547-2930. You can also write to the board at BART's headquarters, 800 Madison St., Oakl. 94607.

The Worst News of the Week comes from a Los Angeles newsletter called CALPEEK (which apparently stands for California Political Week). The item: Republicans are gearing up to wage a full-scale campaign against Lt. Governor Leo T. McCarthy. The reason: "Gov. George Deukmejian badly wants a fellow Republican as LG, especially if Vice President George Bush becomes the GOP presidential nominee in '88 and picks the Duke as his running mate."

Short takes: Wednesday/14 — The San Francisco Parent Teacher Association holds the first of two public meetings at which members of the Board of Education will discuss with parents their decision on the dismissal of the superintendent and ways in which parents can have input into the choosing of a new superintendent. 7 pm, Potrero Hill Neighborhood House, 953 De Haro, SF. Free. Info.: 753-6884. . . . **Thursday/15** — The PTA holds its second meeting on the dismissal of the superintendent (see Wednesday/14). 7 pm, West Portal Library, 190 Lenox Way, SF. Free. Info.: 861-0538.

— Tim Redmond

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continued from page 9

affected by toxic substances used in making silicon computer chips.

Ironically, the Metro article, published June 6th, was generally favorable to KRON and its investigative report. "It was an interesting and important story," Metro Publisher Dan Pulcrano explained. "That's why we decided to write about it." But the Metro story also reported the comments of John Greenagel, a spokesman for Advanced Micro Devices, one of the firms discussed in the KRON report. The Metro reporter, Doug Millison, quoted Greenagel as saying the KRON report "was very poorly done, irresponsible journalism, and the producer of that show is a liar." Greenagel was also quoted as saying KRON "aired information that was false, and they knew it was false."

Bob Hodiernne, KRON's assistant news director, told the Bay Guardian he found Greenagel's comments "outrageous, way out of bounds."

"It was an ad hominem attack on my employees," he said. "I wanted to make it clear that you call one of my employees a liar at your own peril."

Hodiernne said he asked Neil Shapiro, an attorney with the San Francisco law firm Cooper, White & Cooper, to send Metro a formal letter demanding the paper retract what Hodiernne later described to the Bay Guardian as defamatory statements that he said could damage the reputations of KRON reporter Vic Lee and producer Brian McTigue. The demand letter, dated June 25, 1985 and signed by Shapiro, calls Greenagel's remarks "false and libelous." "The statements complained of purport to be quotes from a third party," Shapiro wrote, "but as I am sure you are aware he who repeats a defamatory statement is liable in the same fashion as is the original speaker."

Breaking new ground

Hodiernne acknowledged the move was highly unusual. "As far as I recall, this is the only time a news organization I've been associated with has taken this kind of action," he told the Bay Guardian.

Shapiro agreed. "I think this is the only time we've sent a retraction demand to another media outlet," he told the Bay Guardian. "Usually, I'm on the other side on these things." Cooper, White & Cooper represents both the Chronicle and KRON on libel matters. On some matters, the law firm also represents the San Francisco Newspaper Agency, the jointly owned company that provides advertising and circulations services for the Examiner and Chronicle. Sheldon Cooper, a founding partner in the firm, married deYoung heiress Patricia Tobin in the 1930s, thus becoming a member of the family that owns the Chronicle and KRON.

Shapiro said the letter did not constitute a threat of legal action. "In fact," he said, "Pulcrano called me up and asked me if we intended to sue if he didn't print a retraction. I said I really didn't think so." Nevertheless, the action angered Pulcrano and drew criticism from a prominent national media group.

"We're a small weekly newspaper. It's hard to believe we could harm the reputation of KRON with a story like this. Are people going to stop watching [KRON] in Sunnyvale because a spokesman for AMD reacted strongly to a KRON report about his company? 'The real dispute is between AMD and KRON,' Pulcrano said. 'We just got caught in the crossfire.'"

And, in fact, Hodiernne acknowledged that Metro may have simply been caught between two large corporations engaged in a potential legal battle. The retraction demand, Hodiernne said, was motivated in part by his concern that a failure to respond strongly to Greenagel's comments could "come back to haunt us."

Shortly before he asked Shapiro to send the letter to Metro, Hodiernne explained, KRON had received a formal retraction demand from AMD. "Down the road, if we're involved in a legal battle with AMD, this could be a factor," he said. "We didn't want to take a chance."

Greenagel confirmed that his company is considering legal action against KRON. "We've discussed that possibility," he told the Bay Guardian. "We've sent a letter demanding a retraction or equal time. So far, KRON has refused."

The empty gun

Although Pulcrano says his paper did not retract the quotations, Metro did publish a follow-up article Aug. 8th containing Pulcrano's statement that "we were not expressing any opinion on KRON's report or AMD's remarks . . . the opinions we printed are the opinions of the people who said them, not ours."

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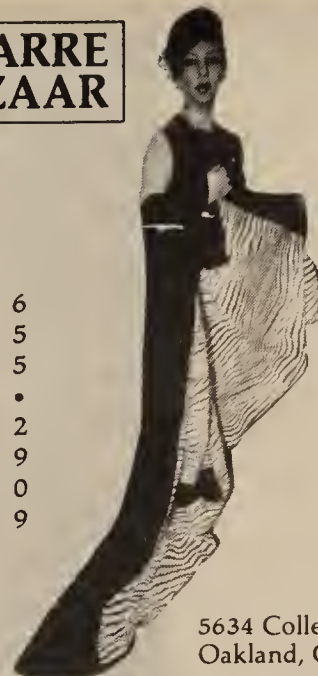


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UNSAFE AT ANY SPEED

COMMENTARY AND OPINION

BY TIM REDMOND

Life during wartime

Never a dull moment in this town. I walked out my door the other morning and found a middle-aged man dressed in a camouflage fatigue jacket cross-legged on the ground next to my motorcycle. Gasoline was everywhere — all over the guy's lap, all over my engine and all over most of the sidewalk — and more was pouring every minute out of the end of my main gas line, which was no longer connected to the carburetor.

In fact, not many gas lines or wires were connected to anything anymore — spark plug cables, wiring harness and several sections of gas line lay in a pile a few feet from the bike. The man in the camouflage jacket seemed oblivious to the stream of gas — he had his hands in the engine compartment and was ripping the remaining wires and hoses out as fast as he could.

I asked him just what the hell he was doing.

"Ain't doin' nothin'," he said.

"Well, you sure as hell are," I told him. "You're ripping my goddam motorcycle to bits." I reached over and shut off the gas valve. He didn't seem to notice.

"Look," I said, "get your hands out of there and tell me what's going on before I call the police." The Police seemed like a scary concept to him, so he struggled to his feet, wiped the black grease off his hands onto his gas-soaked jacket, and looked me straight in the eye.

"The voices," he said.

"Yes," I nodded. "Go on."

"The voices tol' me I was Rambo, and my mission is to take apart th' motorcycles."

What can you say? I was dumbfounded. I just started to shake my head, slowly. Rambo didn't move an inch.

By this point, a few of the neighborhood kids had gathered a safe distance away, to watch the proceedings and offer helpful advice. "You gonna hit him? I'd hit him," offered one. "We'll break it up, but we'll let you hit him a few times first."

No, I told them, I wasn't going to hit him, although it was tempting. "I don't know what to do," I explained. "The guy's clearly out of his mind."

"Yeah," the kid agreed. "He ought to be sent to a hospital. Or Vietnam, or something."

My neighborhood is full of crazies. There's one guy we call The Screamer — about once or twice a month, on no apparent schedule, he starts screaming at the top of his voice. Blood-curdling screams, too, and usually in the middle of the night. The first time I heard it, I freaked right out.

But you get used to it after a while. He

always stops eventually, and everyone goes back to sleep. Sometimes on weekends, when the neighborhood kids are hanging out at the corner store, they'll start to applaud when The Screamer lets fly. Or they'll scream back at him. He doesn't seem to notice.

Now, I don't mind The Screamer, although he's hell on the nerves of an overnight guest. Overall, though, he's pretty harmless — a little local color, something to tell your friends about at parties. But this Rambo character has got me worried.

You see, I've been parking my bike out on the street for more than a year now, and I've never worried about it much. It's hardly the sort of item your average professional thief is going to drool over, and it's locked up well enough to discourage all but a very determined amateur.

Besides, for all its problems, my neighborhood is a *neighborhood* — my landlord runs a shop downstairs, the guy at the corner store knows me, and so do the local kids. I lend them wrenches to fix their bicycles, and they (generally) don't try to steal my toolbox when I leave it on the street for five minutes to go get a beer. People pretty much watch out for each other — the problems come when somebody who doesn't live in the area comes through. In fact, the only times I've seen anybody call the cops has been when a "stranger" is lurking about, looking suspicious.

But Rambo, he lives right down the street. I see him all the time, hustling quarters for beer outside the corner store. He's part of the neighborhood, a local drunk who can be kind of annoying, but never (until now) any real danger.

I gave him a stern lecture and threatened him with Life Imprisonment Without Parole, and I think I scared him off, for now. But I can't be sure. On the other hand, I can't really turn the guy in — the police would just take him to Mt. Zion, where he'd be doped up with Thorazine for six days, then let out on the streets again. And he certainly doesn't deserve a long stretch in a state hospital just for a bit of vandalism that I fixed in 45 minutes.

It's one more dilemma of Life in San Francisco: I wish he'd go away, but I don't want the cops coming by twice a day, clearing all the weirdos off the streets, like they do in the Upper Haight and a lot of other "neighborhoods" I know. My corner is starting to change, too, slowly, and I know it won't be many years before my bike will be absolutely safe on the streets from the likes of Rambo — and the streets won't be safe for the likes of him.

Maybe I'll miss the old crazies. I wish I was sure.

ON GUARD

continued from page 7

The measure, activists said, would prevent labor union members or people working for nonprofit groups such as the AIDS Foundation, which gets city funding, from sitting on any local boards or commissions.

180 degrees

By the time the board met again Aug. 5th, all but one of the supervisors had reversed themselves a full 180 degrees. Leading the move to rescind the previous week's vote was Sup. Molinari, who now claimed he had acted in haste the week before. The original measure, he said, would probably have been fine; the amended version was unacceptably strict.

Board members have two

basic explanations for the sudden reversal. The way one supervisor, who asked not to be named, described the events, Molinari had sought from the start to torpedo the Kopp plan. His demand for strict new language was a calculated move aimed at making the measure unacceptable to a broad constituency.

Others, however, say Molinari had another, more personal motivation. His language, one supervisor's aide suggested, was an attempt to ensure that the restrictions would apply to Kopp's law partners, who have on occasion appeared before SF municipal agencies.

Then there are those, like Sup. Nancy Walker, who argue that the entire fiasco

was nothing more than a series of innocent mistakes.

"I just don't think Jack is that calculating," Walker told the Bay Guardian. "I think he made a mistake, and when he realized it, he had the integrity to admit it." Molinari didn't return phone calls seeking comment on the matter. And Kopp refused to speculate on the possible motives of his political arch-rival. "I don't know what was going on," he said. "I'm just disgusted by the whole thing."

Nevertheless, the dispute has its bright side. In the wake of the furor surrounding Kopp's measure, several supervisors have promised to place a more carefully worded measure on the June 1986 ballot.

—Tim Redmond

TAKING A BYTE OUT OF REALITY

If you've seen a recent TV commercial, you know that computer graphics is coming of age. What you don't know is what that age will look like.



BY ART KLEINER

Pretend for a minute that you belong to an elite cadre — the cream of young electronic media professionals. You're in your 20s or 30s, bright, full of ideas and idealistic, with graduate degrees from MIT or Stanford, or perhaps such an innate nose for technological innovation that you didn't need to go to college at all. Maybe you're exceptionally skilled in programming, computer engineering, graphic arts or video — certainly you can talk intelligently about all of them. You work for a research lab, help run a small company or teach at a university, and you often have the privilege of choosing your own projects. What would you devote your talents to?

For many young technologists, it's no contest. The Holy Grail of the '80s is Artificial Reality — also known variously as Virtual Reality, Interactive Entertainment and Smart Environments. It's a hard goal to define, but if you've had even casual exposure to science fiction, you already know what it is. An artificial reality is a made-up world that responds dif-

ferently to each of us who visit it and is convincing enough to grip our senses the way the real world does. In other words, artificial realities, when they eventually arrive, will be solidified dreams, movies that know we're watching them. They'll be like *The Purple Rose of Cairo*, except with a Jeff Daniels character to come off the screen for each of us in the audience. In education, artificial realities will be encyclopedias and manuals, made of text, sound and image, which recognize what you're looking for and show you the precise information you need.

'Like a dreamscape'

Artificial reality is now much closer to fruition than it was in the mid-'70s, when computer and video experimenters first noticed that their work led in that direction. "There came a point," an electronic media artist and producer named Michael Naimark told me recently, "where some of us said, 'Hey, a person could get immersed in this.' You could open a door, walk into a room, and be somewhere else. Kind of like a dreamscape."

There are still several inventions brewing that must be meshed for artificial reality to happen. Some involve artificial intelligence: pattern recognition programming, for instance, to read sensors for sound, heat and

continued next page

Graphic lessons

'Escape from the provincial concerns of earthly life," the tape began, as it took us zooming off Earth into the solar system, "past every planet we could dig up in our Universe...we have three minutes to teach you all of Physics!"

Made at the Jet Propulsion Laboratory in Pasadena, James Blinn's three hours of computer animation for *The Mechanical Universe* (which itself is part of a 30-hour telecourse in basic physics), must be something to see. I saw only a three-minute edited distillation, which whizzed by much too fast to take notes, and I only

remember one image: a formula reforming itself and coming alive so that we saw, in the movements of the numbers, the principle that the formula was demonstrating (I think it was the relationship between rate and distance).

Even that quick glimpse was enough to confirm that the techniques of artificial reality are an immensely powerful new kind of learning tool. In fact, such multi-point-of-view "interactive books" may be the only tool around to help most of us intuitively grasp such abstruse concepts as curved space, sub-atomic particles, or the

structure of DNA (which was the subject of at least two films at the SIGGRAPH show).

If such subjects seem too removed from everyday life, how about such abstruse concepts as...auto mechanics? In a videotape shown at one SIGGRAPH panel, artist David Backer of Mirror Systems played with a videodisc that he had co-created with another artist, Steve Gano. It was an online repair manual for an automatic transmission. Touch a part of the transmission on the initial diagram, and you get a description of that part. Touch a word, and you see its definition. Touch a part of the description, and you see a film of how to do the work —

which you can run backwards or forwards, or zoom in on to pick up a particular detail. The film even let you see, hilariously, what would happen if you did your work wrong — in one scene, the unfortunate repairman accidentally sprayed himself with transmission fluid.

I'm not sure what it means, but the few educational pieces at the show all seemed to have a fair dose of wit and cheer. The entertainment pieces, with a few exceptions, all veered toward ponderous self-seriousness. Maybe it's because the education pieces had something to say — other than showing off the medium — so they had mental room for the luxury of being human.

—A.K.

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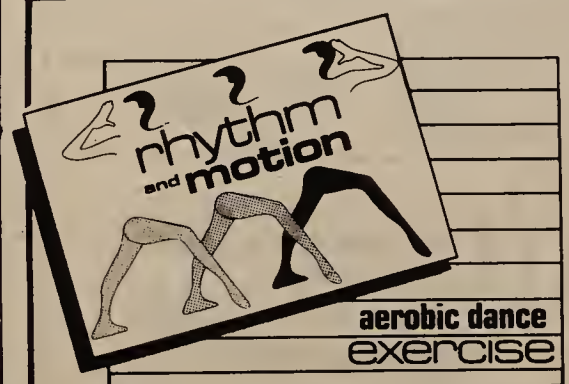
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continued from previous page

light, so the computer can adjust the program for the character of the audience. This kind of intelligence requires faster computers than most people can afford today, since the computation processes in artificial intelligence can take hours, and this room must respond in real-time — as you make a move, it must move back. And since an artificial reality must reach for and show millions of images, it needs either vastly increased memory to hold the images or high-speed telecommunications to receive them — or, more likely, both.

All in the mind (and computer)

But the first, and probably most important, component of artificial reality to affect our lives is computer graphics. The techniques of rendering pictures by computers are evolving fast. They are just beginning to merge the real and the impossible beyond what people can do with other types of special effects.

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Impossible fractal landscapes are rendered as real as dreams.

Take, for instance, a recent film by Bill Reeves, a computer graphics specialist at Lucasfilm. *Blowin' in the Wind* is a one-minute-long simulation of a grassy field on a windy day. The field and the wind never existed except in Reeves' imagination and his computer. Look casually at it, and it's indistinguishable from a real meadow. You can't look closely, because the "camera" never dollies in near enough to see the mass of detailed life that you intuitively feel is burrowed beneath the grass. If some Lucas film needs, say, a chartreuse paisley meadow, they'll be able to generate an image of it without ever photographing a real landscape.

"We simulate reality," Reeves said, "because it's the hardest problem we can think of. And it's a test bed to see how good you are against real examples. Once you've done that, then you can let go with your imagination."

Expensive technology

I saw *Blowin' in the Wind* at SIGGRAPH, the most influential annual world showcase for computer graphics, which took place in San Francisco in late July. It is put on every year in a different city by the (deep breath) Computer Graphics Special Interest Group of the Association for Computing Machinery, which is the very model of a modern professional computer association.

The crowd at Moscone Center was about evenly divided between technologists who revelled, marketers who exchanged business cards and art students who walked around disappointed ("How'll I ever get to use this stuff?").

Simulations of reality seem to sell well. The computer graphics business is still vibrant, even as the rest of the computer industry slumps around it. But the customers are not usually individuals running personal computers: They're advertisers, television stations, special effects labs, industrial design firms and the military. Although there were several impressive images at the show done on \$1500 Apple II systems, and a smattering of Macintoshes, most of the realistic work was done on graphics computers costing upward of \$100,000. (It takes expensive, heavy-duty math processing to coordinate the millions of dots of color in a finegrain picture.)

At least one speaker at the conference, art/media critic Gene Youngblood, was booed for pointing this out. "The visionary people do not yet have access to these tools," he said. Even the kinds of rich kids who buy home recording studios or make their own films would have trouble buying a graphics computer.

Most people who want access study computer graphics at a university and end up making special effects for commercials or military simulations (one SIGGRAPH exhibitor even painted his flight simulator monitor in camouflage colors). There are also industrial uses, which must seem awfully prosaic to an aspiring graphics devotee — modelling the underground layers of Earth, for instance, so a drilling company can eyeball where it'll find oil.

Surrealistic juxtapositions

As an "aht" form, computer graphics is in its adolescence. Five years ago at a computer graphics show, you'd have seen geometric patterns. Baby steps. Now there's amazing technical competency. Computer-generated replicas of woodcut and watercolor technique. The kind of surrealistic juxtapositions — an airplane made out of a can of beer — that commercial artists have done with exacto-knife and air brush for twenty years. Dazzling simulations of three-dimensional objects, from cue balls to dinosaurs, replete with reflections and shadows. Haunting landscapes composed with fractal geometry, an abstruse form of math that plots patterns with the same type of dense detail as nature does.

These impossible fractal landscapes are rendered as real as dreams. In one (by IBM researcher Richard Voss), a glacier seems to flood into a stone valley.

The two technical stunners of the show came from



'Blowin' in the Wind': a meadow that never existed

graphics firms selling their own computer software and hardware. If you saw the Superbowl this year, you probably remember the Robert Abel Company's "sexy robot" commercial for the aluminum industry. That's the one where a chrome siren preens in her chair and languidly shows off her legs, telling us how in a hundred years we'll *still* be eating from tin cans. Since Abel's people did not have to build a physical metal model, their robot's movements mimic those of a human being exactly. The attraction of the commercial comes partly from feeling your senses rebel at the sight.

A Lucas stunner

The other stunner was at the Lucasfilm booth, where their new \$125,000 computer graphics generator was proudly on display. Aside from the usual painting, rendering and visual mixing techniques, Lucasfilm has developed a method of stripping away parts of an image to show what's underneath. They demonstrated that on an image derived from CAD-scan photographs of a human waist. "As you see," said the Barker, "we've removed the skin and fat around the body." The process left just the organs inside, with a skein around them of nerves and veins. It was like seeing an autopsy of a living person, without gore — and it made me feel an entirely new *type* of appreciation for the beauty of the human body.

But was it true?

Probably. Are you going to open up a live human body and find out? Are you going to go to Jupiter and find out if the red "eye" shown in the computer-enhanced Voyager photographs is actually that color? In a sense, the question is irrelevant. A computer-generated picture needs to agree only with itself and any other pictures in the same series. The raw material for the picture is data, and even if the computer processes that data differently than our eyes do, is the computer's method any less valid?

Too smooth

That sense of alien impossibility is a problem that computer graphics artists haven't yet solved. On a computer animation, motion happens without friction — objects stay put without gravity. You've seen TV station breaks, no doubt, where letters and numbers rotate around the screen in smooth, quick arcs. At SIGGRAPH's film show, there was so much of that movement that I left the auditorium feeling seasick. It's already become an aesthetic cliché: a car at rest suddenly zips along at 60 mph without accelerating. A rotating pillar turns from marble to wood without any perceptible change in weight. The "camera" itself dollies forward at high speed without any feel for how cameras must actually move.

It's the details — the flaws, the snags, the minute uglinesses and imperfections — that are hard to simulate on computer. Wherever possible, computer animators rely on our willingly suspended disbelief. In landscapes and distant shots, we obligingly fill in the details ourselves. That's why conspiracy theorists can rest assured that (so far) the Ronald Reagan you see on television is a real person, and not a computer graphic doppelganger. As one videodisc and film director/editor, Tom Volotta, told me, "A good deal more needs to be done before we can do close-up shots of people's faces — texture mapping, muscles flexing, strands of hair, lip sync, stuff like that. But who knows? There's such a momentum going now . . ."

One with soul

But the details are where computer graphics will find its soul. One of the few pieces at Moscone Center with

continued page 41

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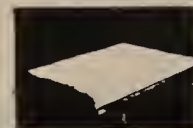


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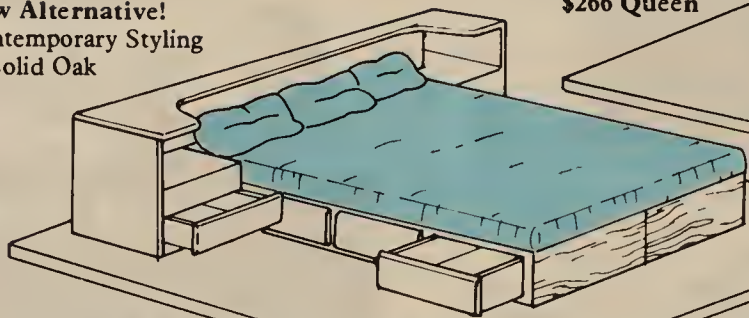
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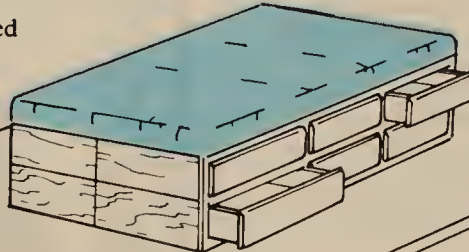
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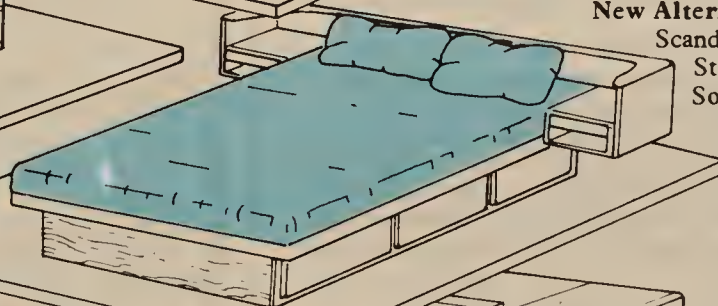
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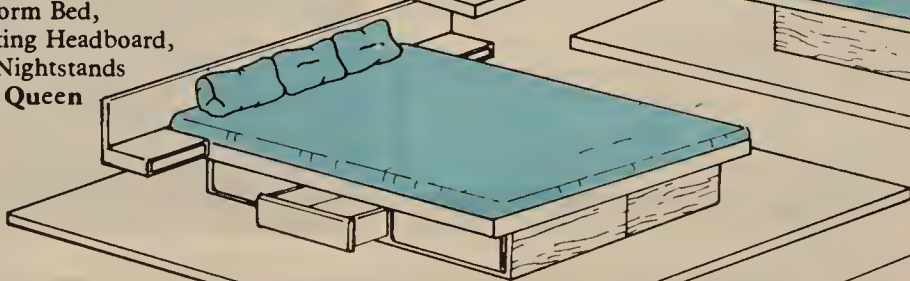
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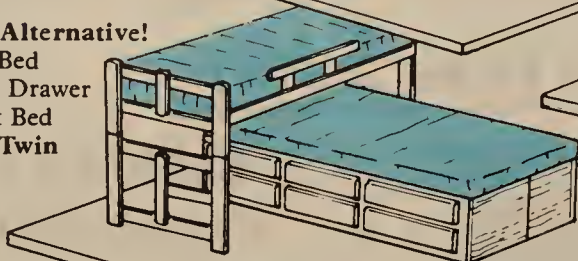
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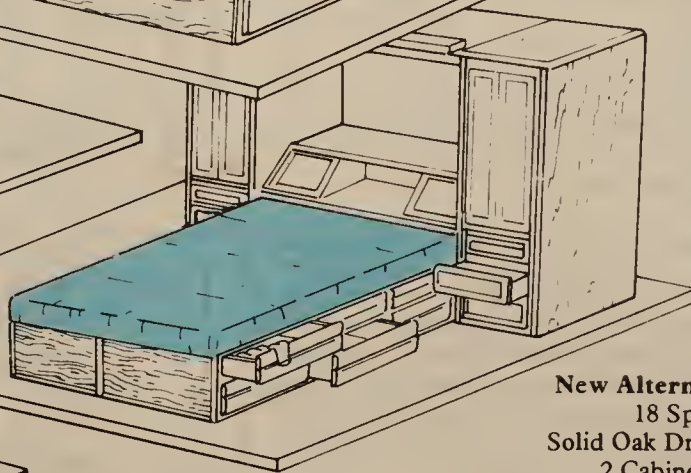
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The Bay Guardian Restaurant Guide





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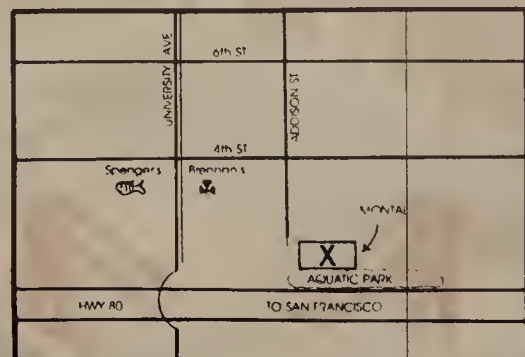
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INSIDE THE GAME GAME

Where the buffalo roam South of the Slot.

BY SUZANNE SIMPSON

When Rome was in the full flower of her decadence, her citizens' obsession with eating reached a fever pitch,

with prominent gourmets continually trying to outdo one another. In her marvelous book *The Art of Eating*, M.F.K. Fisher tells us that Lucullus, one of Rome's most renowned epicures, brought his own mountain lake-bred mullets home alive so his guests could enjoy watching the fish expire in beautiful glass jars before dining on them.

Although they may not be quite as obsessed with eating as Lucullus was, the citizens of the Bay Area in the 1980s do demand fine restaurants, well-stocked markets and exotic epicurian delights. We are not content to sit over a fish that was — perish the thought — frozen. We want to look our fish in the eye before it goes to the grill and prod the flesh of our poussin to be assured of its firmness.

Supply has risen to meet these demands, with new businesses popping up overnight to satisfy chefs determined to keep their customers' palates placated and their own jobs secure.

Night Bird Game and Poultry, which opened in 1979, was one of the first of these companies. It was the brainchild of Gerald Prolman, an energetic, likeable, then-19-year-old Jewish kid from a kosher family in Boston.

In his mid-teens, Prolman left home to hitchhike to Florida, where he intended to be a magician and clown. However, one of his first rides was offered by a chef from Baltimore who gave him a job as an assistant. For the next few years, he did brief stints cooking on the East Coast and in 1978 ended up at San Francisco's Cafe Mozart as chef/manager. One of his responsibilities was to plan each day's classical French menu.

Prolman says he discovered that, "There are definite requirements for such a menu and it must include wild game. I discovered that game, fresh or frozen, wasn't available in our market places. I finally found an old woman in Cotati who raised game birds, and she supplied me small amounts of pheasant, quail and partridge. My customers loved them, especially other chefs and restaurateurs who frequented Cafe Mozart.

"I worked in Cafe Mozart less than eight months — that was the longest I ever stayed at one job — when I began to think about starting my own business. I didn't want to become a magician again. I knew I wanted to stay in food, but I didn't want to open a restaurant. It dawned on me that maybe I could supply San Francisco chefs with wild game. My idea was to work only two days a week and then goof off the rest.

"I opened the first Night Bird corporate headquarters in my apartment closet. My first clients were San Francisco chefs. They guided me, told me what to look for and helped me set the pace for what I was doing. I started getting orders from Atlanta, New York and Texas, all over. Business skyrocketed. The demand grew as fast as the chefs became aware that game products were available. I really owe the success of my business to the chefs in this town."

Prolman started by importing such exotic wild game as grouse, snipes, wood cock and ptarmigan, roe buck and hare from Europe. When game importation laws tightened, Prolman developed U.S. suppliers to meet his demands. At present, 80% of his stock is comprised of indigenous products that come from wild game ranchers, growers and wilderness gleaners all over the country.

Prolman's business, now housed in a large building on Harrison Street, has grown over 4,000% since his first year, and he has 24 employees. The building is, in short, a madhouse. Sales people are on the phone calling chefs all over the country; other staffers are placing orders for wild boar and antelope loin for next-day delivery. A supplier calls from Oregon to say that a driver is on his way with wild white truffles and mountain blackberries. In a walk-in refrigerator, one employee is counting boxes of red currants, purple raspberries and exotic, tomato-like

tamarillos.

Camomile blossoms, blue sage flowers and angel trumpet mushrooms stand ready for shipping. The air is redolent with passion fruit, New Zealand gooseberries and wild curry blossoms. One fellow is deftly cutting up five dozen mallard duck breasts that will be flown to Atlanta in a few hours. Huge tenderloin of Texas longhorn steer and buffalo are prepared for shipment to New York.

Large sacks of conger eel have just been dressed, and the rattlesnake is fresh. Frogs thump around in their boxes as Prolman darts around, checking orders, pinching the boned quail and joking around. He grabs a box of Barnum and Bailey animal crackers off a shelf and laughingly says, "Here's my product line."

Prolman likes what he does. Although he works seven days a week, often 19 hours a day, he thinks of it as a grand adventure. He is excited with finding suppliers who will bring him wild apricots, baby cat tails (the vegetable kind), cepes and morels. He sighs with pleasure over ostrich egg souffles and Axis venison with wild apples from the mountains of Molokai.

Currently, his Nightbird's hottest items are buffalo and Texas longhorn steer, because like all game meats they are high on protein and low in fat and cholesterol. But he also deals with many requests for less commonly desired items. When mammoth meat became popular after a frozen mammoth was discovered in Siberia, Prolman worked overtime to find out who was distributing it and he also is asked to supply animal genitalia, which several races eat to enhance strength and health.

Prolman says he is sensitive to the concerns of animal rights groups. He argues, "True animal rights groups are in support of what I do. It's the commercial value that is attached to an animal species that will

guarantee the longevity of that animal. I donate money to various animal groups, and I would never consider getting involved with anything that would endanger a species." With this attitude, it's not surprising that Prolman once filled an order for tiger eggs by sending chicken eggs with tiger stripes painted on them.

Prolman is currently working with Chef Joel Rambda of Victor's at the St. Francis Hotel on a cookbook and has plans to open a small retail outlet at the Harrison plant within two months. Clients will be able to call the store, find out what is available and pick up their order the next day.

With access to so much exotic fare, what does Prolman like to eat from his stock? Here are two of his favorite recipes:

FRESH RATTLESNAKE (serves six)

INGREDIENTS:
One cleaned and skinned rattlesnake about two feet long
Flour for dusting
Juice from two fresh limes
½ cup tequila
2 Tbs. diced shallots
4 Tbs. sweet butter
1 Tbs. chopped cilantro
2 peeled prickly pears
Desert bloom or African daisy
Salt and pepper to taste

PREPARATION:

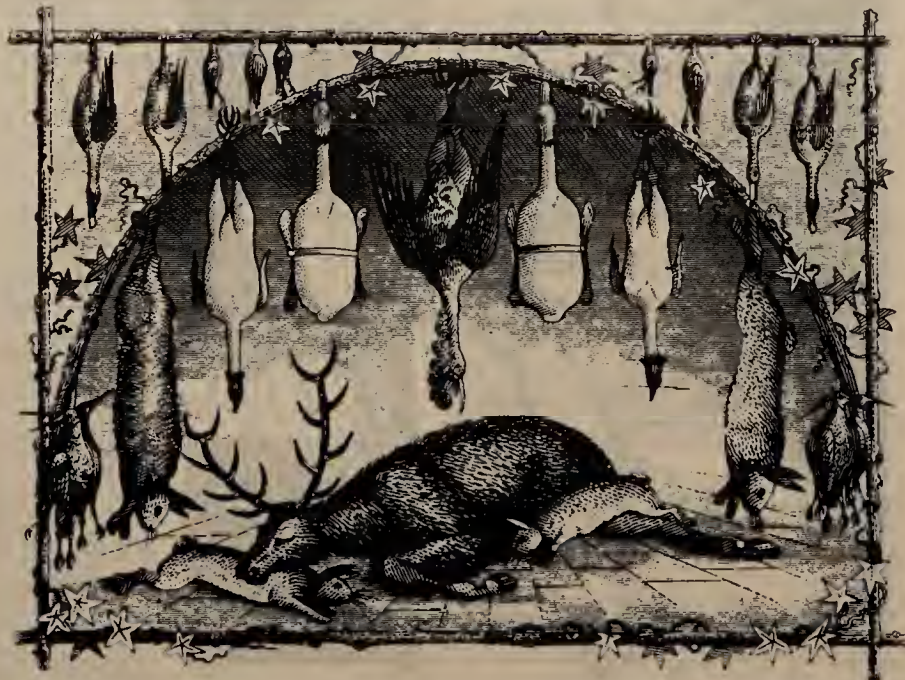
Leave snake on bone. Cut into 1½ inch strips. Dust with flour and season with salt and pepper. Melt butter in saute pan over high heat but don't burn. Saute rattlesnake. Add shallots and cook for a few minutes. Flame with tequila, then add cilantro and lemon juice to taste. Slice prickly pear into thick rounds. Arrange snake rounds on large platter, with prickly pear slices artfully arranged on one side. Add flower as garnish.

GRILLED ALLIGATOR (serves six)

INGREDIENTS:
6 alligator fillets
Lemon juice
Olive oil
Bacon drippings
Worcestershire sauce
Salt and pepper to taste

PREPARATION:

Marinate alligator meat in lemon juice for several hours. Wipe dry and rub with olive oil and salt and pepper to taste. Place fillets on grill and baste with bacon drippings and Worcestershire sauce. Turn often until done. □



READING BETWEEN THE WINES

The delicate art of creating fine wine lists.

BY STANLEY HOCK

My generation, in the 1980s, seems to care as passionately about eating and drinking well as it once did about effecting radical social change.

Thus, we study menus and restaurant wine lists with the same absorption and attention to detail we once reserved for the abstruse texts of Marx and Lenin.

Instead of asking, "What is to be done?" we enquire, "What is to be served?" and in this sphere, as in many others, we seek the counsel of experts, gourmet gurus who minister to our boundless gastronomical needs.

Now restaurant wine lists may not hold the key to survival in a missile-happy world, but they are important features of the brave new culinary universe. Be it a power lunch or a special occasion dinner at your favorite citadel of California Cuisine, the wine you choose will profoundly influence your gustatory experience and subtly affect the meal's gestalt.

So, in the interest of demystifying these sacred texts of the new epicurean consciousness, I recently interviewed a small pantheon of local restaurateurs and restaurant wine buyers. Here's what they told me:

"I see wine lists as deriving from two major [European] traditions," says Michael Wild, co-owner and head chef of the Bay Wolf restaurant in Oakland. "One is where you have a deluxe restaurant that has every kind of wine, from every vintage, for every occasion and they're all good. The other is a small restaurant where the *patron*, through his connections with friends in the wine trade, has selected three or four white wines and three or four red wines to go with the particular style of food in that restaurant."

"At Bay Wolf, I'm trying to find a middle course between the two. I like the advantages of the small list, where no one has to think too much about it, because you're not there to study, you're there to eat and drink. But I also like to have some of the flexibility of the larger lists, because there's a lot of interesting wines around."

"Our sales are heavily California, about 5-1, so that affects the list. I think people here sometimes have trouble pronouncing French names — California names are so much more recognizable."

"My primary mode of operation is to collect samples of a particular wine — chardonnays from Napa or zinfandels from Mendocino, all the wines of that type, from a specific area that I'm even vaguely interested in — and then we taste them with the staff, with food, usually on a Friday night."

"We have a formula for pricing our wines, which is 2½ times our cost, that I think is an average figure in the industry, a figure we've arrived at that seems fair to us and the customer. Wine is not that inexpensive to maintain. We don't buy just one bottle, we buy many, many

cases that we store and pay taxes and storage fees on. We spend a lot of money on dishwashing and glasses and, of course, the wine has to serve an economic purpose in the restaurant."

"A wine list should be like a menu. It doesn't matter if it's brief or extensive, but it should really interest the person reading it. You may not necessarily know the wines, but you should feel comfortable with the process by which the restaurant chose them, or else there are bottles you recognize and are happy to see, like old friends."

Barbara Neyers is the wine buyer at Chez Panisse in Berkeley, both for the celebrated downstairs dining room and the popular, less expensive cafe upstairs. Her downstairs wine list offers 150 different wines, the cafe list fewer than 25. Because it's far less costly to eat upstairs, and the food's much spicier, the wines on the cafe list differ dramatically, in style and price, from those sold downstairs.

"A great French claret probably wouldn't go with calzone, so we steer clear of things like that on the cafe list," Neyers says. "We have more Italian

wines, California zinfandels, wonderful wines from the Rhone Valley [in southern France] — wines with lots of fruit and spice."

Neyers regularly conducts formal tastings for the cafe staff, usually a comparison of French and California wines made from the same grape variety. She also shares with them the myriad samples left by winemakers and salespeople.

Given Chez Panisse's fame, it's no wonder some wine suppliers would happily trample their grandmothers to get a wine on one of the lists; in fact, many complain bitterly that it's impossible to do so unless you're part of the "in" group of wineries and distributors the restaurant seems to favor. Barbara Neyers' predicament, in this regard, is aggravated by the fact that she and her husband Bruce — who is general manager of Joseph Phelps winery — have a small winery of their own in Napa, and Barbara frequently faces the unpleasant task of rejecting wines made by friends.

"I try to spread out our buying among suppliers," she explains, "but we have our favorites, everybody does. There were a lot of years when Chez Panisse wasn't famous and many people in the wine trade supported us during that time, so there's a bit of remembering your old friends involved."

Barbara has a protocol for tasting and purchasing wines and a strong sense of responsibility to the restaurant and its patrons. "I taste everything I buy," she says, "and I prefer to taste with the person selling the wine, although I do wind up trying a lot of wines with dinner. If I can't use a wine in the next month I won't even taste it, I'll ask them to come back in three months."

"I never sit down while I'm tasting, and I never buy a wine on the spot. If I'm not feeling well, or I'm in a bad mood, I'll ask a member of the staff to taste the wine with me."

"I like the idea of buying wines from small producers, wines that are interesting, like the food, maybe something new that most people have never had, like a white wine from Cassis or a Bandol."

Like the Bay Wolf, Chez Panisse marks up most of its wines 2½ times above cost, although the figure varies according to the price of the wine, its rarity and the length of time it's been cellared. Corkage is \$5 in the cafe and \$10 downstairs.

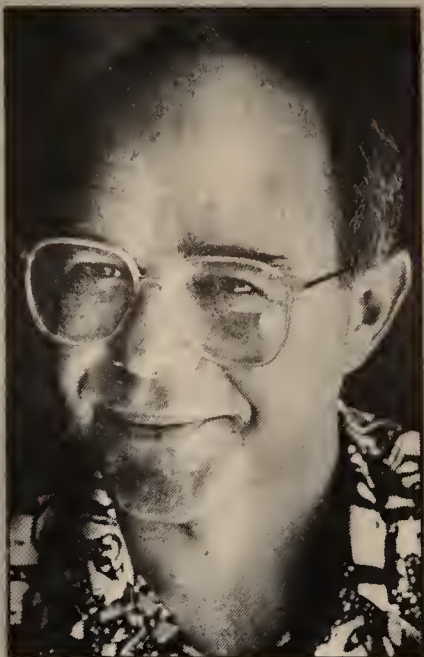
"An awful lot of our downstairs customers bring their own wine. We never discourage it, and if someone brings a '61 Mouton, we'd never charge them corkage," Neyers laughs. "It's there to dissuade people from bringing their own, of course, but we don't always strictly adhere to it."

Hayes Street Grill, one of San Francisco's most popular restaurants, is another establishment committed to California's small wineries. Dick Sander, one of its owners and the primary wine buyer, says "Philosophically, I'm inclined to go with California wines and American cuisine. I look for wines that complement our food, which involves a lot of local produce and fresh fish. So we're heavy on white wines — particularly chardonnays and sauvignon blancs — and we try to offer a range of styles and prices. The wines we buy here are predominantly wines that Patty [co-owner Patricia Unterman] and I like."

Sander selects wines for the list — which contains about 50 entries, 75% of them Californian — primarily through the regular blind tastings he holds, over lunch, with staff and friends. The group samples 4-6 wines of a particular type, in a specific price range — say chardonnays between \$8 and \$10, or sauvignon blancs between \$6 and \$7. This is Hayes Street's version of the monthly tastings, famous in the wine trade, that used to occur at Greens restaurant in Fort Mason, attracting gourmet luminaries like Alice Waters, Mark Miller and Robert Finigan, as well as the Hayes Street partners. Wines that fared well in those tastings wound up on the lists of many well-known local restaurants.



GUARDIAN GRAPHIC BY TOM MURRAY



'Our sales are heavily California, about 5-1, so that affects the list. I think people here sometimes have trouble pronouncing French names — California names are so much more recognizable.'

— Michael Wild,
Bay Wolf

Sander also, albeit somewhat reluctantly, meets briefly in the restaurant with salespeople who want to pour their wines for him. "I'm a lot less open about that than I used to be," he says, "there's just so many people selling wine these days."

Like Bay Wolf and Chez Panisse, Hayes Street reserves space on its wine list for a coterie of small California wineries it has established strong ties with over the years, including top-flight boutiques like Chalone, Acacia and Cartledge and Browne (the latter is actually a *negotiant* operation, not a winery). Their wines, and others, frequently appear in a popular, wine-by-the-glass program that changes every two weeks.

Sander opens and describes new wines for his staff and occasionally leads them on field trips to the Wine Country. "We have a fairly educated staff, they're very interested in wine. I'm confident that they guide the diner intelligently most of the time."

Hayes Street Grill prices its wines at double wholesale, somewhat lower than the industry average, and though there is a corkage fee of \$5, Sander is emphatic that, "I'm very open about people bringing wine. I like to do it, and I think peo-

ple should do it, especially to celebrate special occasions."

During Hayes Street's six years of operation, he's noticed a big change in his customers' wine-drinking habits. "It's a much more sophisticated crowd now, there's a much higher interest in wine."

The stereotype of the Chinese restaurant that offers only three wines — a white, red and rose from: a) Christian Brothers, b) Charles Krug, c) Robert Mondavi, or d) Inglenook, invariably presented in a small, red, plastic-covered booklet — is seriously undermined by the Mandarin restaurant in Ghirardelli Square. Owner Cecilia Chang and wine buyer John Wong have carefully designed an impressive wine list of over 100 entries that convinces most diners to choose wine over beer as their dinner beverage.

John acknowledges that the Mandarin is not typical in this respect, but comments, "The Chinese have always had some sort of libation with their meals, be it spirits, beer or rice wines. Cecilia has always been interested in the total dining experience and wine definitely plays a role in that."

'I like the idea of buying wines from small producers, wines that are interesting, like the food, maybe something new that most people have never had.'

— Barbara Neyers,
Chez Panisse



GUARDIAN PHOTOS BY MARTINE KLIMEK

While reluctant to speculate on the reasons that more Chinese restaurants don't follow the Mandarin's example, Wong notes that "the concept of having table wines with dinner is not well-established in China," and he also points out that establishing an inventory sufficient to support a big wine list "involves a large investment of capital, something many Chinese restaurants are not capable of."

The Mandarin's wine list has developed over the years, reflecting John Wong's evolution as a wine drinker, as well as the increasing sophistication of the Mandarin's clientele. In both cases, an initial preference for sweet wines — which many people assume are most appropriate for Asian cuisines — has given way to an appreciation for drier styles. The Mandarin's list, which is 75% Californian, now contains a preponderance of chardonnays and sauvignon blancs — "dry whites with good acid," according to John — the varieties he and Cecilia feel are most versatile for their multi-faceted cuisine. John thinks that "sweet wines often distort the chili pepper flavors" so prominent in Szechwan cooking, but does agree that "certain sweet wines, like a German auslese or a

Loupiac [a French wine like Sauternes, but lighter] can work very well with certain dishes." In red wine, John is currently experimenting with pinot noir and merlot, two varieties that seem to nicely complement a range of beef and chicken entrees.

John Wong finds wines for the Mandarin list through his contacts with local winemakers and by attending trade tastings. He makes major changes in his list every six months and regularly conducts tastings/orientation sessions for the restaurant's staff. Corkage at the Mandarin is \$4.50 for table wine, \$7.50 for champagne.

Buying wine for a popular restaurant can be a demanding job. Doing it for eight of them sounds downright masochistic, but Steve Cousins of Spectrum Foods seems to handle it well. Spectrum owns and operates eight very successful restaurants in California: MacArthur Park (with locations in San Francisco, Palo Alto and Huntington Beach), Prego (San Francisco and Beverly Hills), Ciao in San Francisco, Chianti

continued next page

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'I'm very open about people bringing wine. I like to do it, and I think people should do it, especially to celebrate special occasions.'

— Dick Sander,
Hayes Street Grill

continued from previous page

Cuccina in Los Angeles and Harry's Bar in Century City.

The wine list in each of these restaurants is distinct, differing in composition, size, pricing and format. In fact, says Steve Cousins, the wine lists are less similar than the menus.

Each MacArthur Park restaurant, for instance, offers over 100 California wines. At the two PREGOs, the lists are half that long and consist of 60%-70% Italian wines. Overall, two-thirds of the wines served at Spectrum restaurants are white, one-third red, a ratio that reflects domestic wine consumption in general.

According to Cousins, the location of each restaurant, the building it's housed in and, of course, its particular cuisine all exert an influence on the character of its wine list. The challenge, he says, is to make each list an interesting one, striking a balance between well-known and esoteric brands, moderate and high-priced bottles, Californian and European wines.

Cousins has devised an elaborate, well-organized system for evaluating and selecting wines for his lists, one that is widely praised by suppliers and wholesalers. Each winery or distributor must submit two bottles of wine and fill out a form supplying pertinent information about it. Cousins blind tastes the first bottle on his own. If he thinks it has merit, he subsequently includes it in one of the two tastings he conducts at the end of each month, which he rotates between the various restaurants. At these blind tastings, up to ten examples of a particular type of wine are evaluated by a tasting panel — usually consisting of sales people, the managers of the host restaurant, Spectrum executives and invited guests from the wine trade — assembled by Cousins. The tasters grade the wines according to a scoring system devised by Spectrum, which is geared to reward drinkability and balance.

The wines that do well in these tastings are then added to Cousins' "resource list," or "bank," from which he periodically draws to fill holes in any of his lists. He also supplements this system by "tracking" wine trade publications and the results of wine competitions. If a wine is lauded repeatedly and/or keeps winning awards, he'll consider adding it to his master list.

Cousins tries to maintain a balance between well-known brands like Martini, Beaulieu and Inglenook — "they're there because they sell," he says — and the wines of smaller, newer California wineries. "For every standard brand we sell, we sell two bottles from less well-known wineries."

The 280 salaried staff of the eight Spectrum Food restaurants attend monthly training sessions that include component and descriptive tastings, food-wine pairings and presentations by wineries. When I asked Cousins what advice he would give to the diner who needs help selecting a dinner wine, he replied quickly, "Ask the waiter."

Spectrum has an extensive house wine program in all its restaurants. There's a chardonnay and cabernet priced at \$10.75 a bottle and a methode champenoise sparkling wine (Californian) for \$17, all also available by the glass. In addition, there are always 4-6 other wines that can be ordered by the glass.

Cousins wouldn't discuss pricing policies, except to say that all the restaurants offer a wealth of selections in the "middle price brackets" and that sales patterns show "a bell curve." Corkage at all Spectrum restaurants is \$5, unless the wine you bring is on the list, in which case you are asked to pay its full price.

One surprising fact about restaurant wine lists is that many of them — particularly in hotel restaurants and other large, formal dining establishments — are printed by wine and spirits wholesalers with whom the restaurants do a lot of

The Mandarin restaurant's owner Cecilia Chang (pictured) and wine buyer John Wong have carefully designed an impressive wine list that belies the stereotype of the Chinese restaurant that serves only three wines, invariably listed in a red, plastic-covered booklet.



GUARDIAN PHOTOS BY MARTINE KLIMEK

business. In some cases, the wholesaler will actually compile the list for the restaurant, using almost entirely their own products.

This practice may be somewhat shocking to outsiders, but it is almost universally accepted in the restaurant business. Alex Morgan, Northern California sales manager for Southern Wine and Spirits, one of California's largest wholesalers, says that his company prints 100 lists per month in the Bay Area alone, 65 of which are new accounts. Most of the lists are printed on the company's Apple computer and a five-person staff is permanently assigned to manage this important segment of the company's business.

"Essentially, we're providing a service for them," says Alex Morgan. "If we get the house wine — which is 60% of the volume in most accounts — and 10%-15% of the list, we'll offer to print it for them. It gets them in the habit of coming to us [when they have slots to fill on their lists] and keeps us aware of what's going on, so we can come in and make a presentation [of a wine to fill that slot] at the appropriate time."

Morgan stresses that most restaurants whose lists he prints remain actively involved in selecting their wine and that very few actually turn over their entire list to a wholesaler to manage.

Rocky Rotchy of the Carnelian Room, which maintains a 26-page wine list containing over 1,050 entries, concurs with Morgan. The Carnelian Room's list is printed by a wholesaler, but Rotchy, assisted by his three wine stewards, does all the buying and is solely responsible for what goes on the list. "Nobody with any pride would do it [turn their list over to a wholesaler]," he says, but adds, "Unfortunately, there are some major restaurants in this city, you walk in and you can see right away who did their lists." Why would a restaurant do that? "They're lazy," Rotchy replies simply.

The Carnelian Room wine prices are about three times over cost, fairly standard for the city — although a bit higher than the 250% which seems to be the industry average — but both Rotchy and Morgan agree that some posh dining rooms in the city charge closer to 400%.

"Wine prices at some restaurants can be excessive," Morgan admits. "The biggest problem the wholesaler has is convincing the restaurant that if it prices a wine at \$11 instead of \$15, it will sell two bottles of that wine to a table of four instead of just one. Restaurants, for a long time, have looked at liquor and wine as a

way of sustaining their food operations, which operate at a much slimmer profit margin, or maybe just break even. Plus, some restaurants that attract a lot of expense-account business figure they should get whatever the market will bear. That drives prices up."

To summarize:

1. In most good restaurants, the wine list is put together by someone who is knowledgeable and serious about wine.
2. In restaurants of the caliber mentioned above — admittedly, not an average group — the people serving you are probably quite conversant with wine, both in general and particularly in reference to the wines on their list. If you don't feel capable of making a selection on your own, their suggestions are more likely to yield satisfying results than your own shot in the dark.
3. There's no getting around it — wine in restaurants is frighteningly expensive. Its sale is a profit-generating activity that the restaurateur jealously guards as a buffer against the thin margins of his food operation and the vicissitudes of the restaurant business in general (witness the current depression in San Francisco restaurant circles). On the average, restaurants mark up their wines 2½ to 3 times above their cost, although some that cater to a more exclusive crowd go appreciably higher. Unless you're rich and just don't care, you might want to consider bringing your own.
4. Most restaurants that are truly committed to providing "a total dining experience" don't seriously object to their patrons bringing wine. Their corkage fees are there to gently dissuade you, of course — it does cost them money, after all — but the restaurant understands your motivation and is, in fact, anxious to attract those people who care enough about wine to bring their own. Obviously, you can save money by doing so — perhaps financing an extra course or two — in addition to assuring yourself a good bottle of wine. I would recommend however, that you buy at least a glass of wine — or champagne — off the list. It's good form and shows that you appreciate the service you're receiving and the effort that went into compiling the wine list. And if you offer your waiter or waitress a glass of the wine you've brought — particularly if it's good — you may find your corkage fee reduced or waived entirely. At least it's worth a try. □

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CHAMPIONS OF BREAKFAST

Desperately seeking scrambled eggs.

BY ART KLEINER

Breakfast, when eaten in a restaurant, is not a meal. It's a ritual.

It's not like going out to dinner — that's theater, a performance in which the service, the food and the ambience are all meant to charm and entertain you. And going out to lunch usually involves finding a space where you can talk freely away from the office. Going out to breakfast is a different matter entirely. If you do it right, it means turning a corner of that restaurant into your home for an hour or more.

That's why the "business breakfast" trend of a couple years back didn't last. Breakfast time is, by nature, immensely private. You read the paper, maybe even the papers. You communicate with your table-mates in grunts and silences, at least until the coffee lifts you close enough to the surface of your mind to let you begin coherent conversation. Breakfast's agenda seems to be filling that mind's surface with the trivia of daily life. You brood. You plan your day. You decide what you're going to do for lunch.

Then, when breakfast is over, you start your day.

Finding the right restaurant to match that fragile morning mood is a serious job. The requirements for a great breakfast place are altogether different from those that make for a great lunch or dinner spot. Eggs, for instance. Scrambled eggs and omelettes are a necessity. Good coffee (even, for the naturally speedy,

brewed decaf). Pancakes (waffles, when they're good, are a bonus). Booths, for digging yourself into a comfortable cocoon, or at least chairs that you can push back and stretch out in. An atmosphere that is neither so seedy that you worry if the plates are dirty, nor so pristine that you feel inadequate unless you've just come from aerobics class. Finally, the people on the other side of

the pot of coffee — call them waiters, waitresses, waitpeople or whatever — should be personable, but not too goddamn cheerful. It is, after all, another morning, isn't it?

And beyond that, a great breakfast place — even if it lacks one or two of the aforementioned prerequisites — has some indefinable quality. Soulfulness, maybe. Take the difference between two breakfast spots in Berkeley that are, on the surface, very similar — but are oh-so-different at the core.

Chester's, on Shattuck near Bancroft, has good food — the freshest bacon and spinach in an omelette I've yet tasted. The Homemade Cafe, at Dwight and Sacramento, has good food — great pancakes, for instance, with real maple syrup. Plus uniquely tasty fried potatoes, topped on request with sour cream. Chester's has good coffee and brewed decaf. The Homemade has good coffee and brewed decaf. Neither has booths — well, the Homemade has three booths, but they're nearly always taken. They both serve their food in similar rooms — light, airy, high-ceilinged — with a small counter at the back of each and art on the walls (in Chester's case, the art is framed photographs by Ansel Adams).

continued next page



It's Tops: the kind of diner you'd see in suburban New Jersey

GUARDIAN PHOTO BY BILL KWOK



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GUARDIAN GRAPHIC BY DANIEL SMITH

continued from previous page

But the Homemade has soul, while Chester's, at least so far, doesn't.

The reason has something to do with Chester's minimalist atmosphere: the bare brick walls and museum-style track lighting on the ceiling. But mostly, it's the Homemade's patrons. The place reeks of the fact that people have been going there for years to eat breakfast and feel comfortable. Chester's has been in business a little over a year, and it may grow more welcoming as it and its customers wear each other in.

On the other hand, those worn-in customers are also the Homemade's major detriment. There're too many of them. Try to get a table at, say, 11 on a Sunday morning and you're likely to have an hour's wait. Even during the week, it's overstuffed with people. There's always the slightly unpleasant sensation that someone is sitting just behind your elbow. It may be a clear sign that there aren't enough great breakfast places to go around — or people don't know about enough of them.

Hence this report. My friend Levi Thomas and I, upon returning to the Bay Area after a three-month cross-country trip, went searching for places to continue our morning ritual, a ritual that was shaped by day after day of Denny's and diners on the road.

This being the Bay Area, we decided we both deserved and could find something better than Denny's. So we went back to old favorite haunts, and followed friends' recommendations for new ones. We discovered startlingly few contenders for the honor of Good Breakfast Spot, but we're still looking. Here, besides the two already mentioned, are the places that, so far, have inspired in us a feeling of affection:

CARLENE'S OF MAUI (1237 Polk, between Bush and Sutter, SF, 441-8200): The food here is average quality breakfast-fare — omelettes, for instance, one notch better than what you might find at Denny's on a good day — but the ambience is worth a visit. Carlene's dining room is a forest of mahogany booths, each so tall that you can lurk within without anyone intruding on your fragile morning state-of-mind. It's like being in a private compartment on a train. The service at Carlene's is also special. The waiters and waitresses are friendly, individualistic, even eccentric — but not intrusive. They're kind to writers like myself — I've been known to crawl into Carlene's and stare blearily for hours at a manuscript that was due the previous morning. Carlene's also gets a varied Polk Street crowd, some of whom roll in for breakfast at 8 or 9 at night. If you arrive before 11 am, the Aloha Special (eggs, bacon and sausage, potatoes, toast, coffee or tea for \$2.85) is a good deal.

KIESER'S RESTAURANT (1833 Irving, between 19th and 20th avenues, SF, 681-6100): On the front wall, under the restaurant's name, there's a painted sign saying it was opened in 1936. Inside, it looks as if it hasn't been redecorated since. Kieser's has three rows of big beige booths, plushly upholstered. Its walls are vistas of orange floral-print wallpaper, decorated with — of all things — photographs of golf courses. The resulting atmosphere provides a great sense of well-being; if you've just moved to San Francisco, adrift in the plethora of options here, Kieser's could be an important refuge, an oasis of Middle American stability. But the real reason to come here is bangers — British-style sausages more subtly spiced than the average pork

links. The waffles, too, are tasty — especially with Kieser's raspberry jam. Like Carlene's, Kieser's is a place where you can bring your works-in-progress and homestead a booth for a while. Major drawback: the coffee. It's like the Tom Waits line — "not strong enough to defend itself." They do, however, have brewed decaf.

GRAZING AMID THE GREENERY

Picture, if you will, how long it would take you — and how much it would cost! — to sample the food of 50 fine San Francisco restaurants. The task would hardly be an unpleasant one — but it would hardly be a trivial commitment of resources, either. For a moment of time later this month, however, interested Bay Area diners will have the opportunity to wander through the offerings of some of the most interesting local restaurant kitchens. It will require little effort, and even less money — and it'll even be for a good cause!

On the weekend of Aug. 24th and 25th, Events West is promising to transform Golden Gate Park's Lindley Meadow into a pastoral culinary fair. "San Francisco's a la carte, a la park" will feature some 50 local eateries offering the products of their kitchens at prices as low as 50 cents and no higher than \$5. The event will benefit San Francisco's Free-Shakespeare-in-the-Park Program.

According to the organizers, the food offerings will be in keeping with the Bay Area's reputation as a center for fine

IT'S TOPS COFFEE SHOP (1801 Market, at McCoppin, SF, 431-6395): Good coffee here — or at least a different type each day — roasted and ground in-house. The scrambled eggs and omelettes are standard, but the buckwheat pancakes and waffles are excellent — including a wonderful blackberry preserve-topped waffle that was neither too filling nor sickeningly sweet. Prices are good, especially the breakfast specials, all the old standbys, offered between seven and 11. Atmosphere? It's Tops resembles the kind of East Coast diner that you'd see in, say, suburban New Jersey. It's all booths and counter, built into a converted railroad car. The mini-jukebox selectors at each table have songs ranging from Fats Domino and the Everly Brothers to whatever's current on MTV. There are a lot of choices, but no menus — you make your selection from hand-lettered signs on the wall. Except for the hanging plants, it could be the setting for an R. Crumb cartoon. It's Tops is a small place — five booths and 14 counter stools — but it has not been too crowded when we've been there.

FRED'S COFFEE SHOP (1917 Bridgeway, Sausalito, 332-4575):

Fred's serves the most satisfying breakfasts in the Bay Area. They whip their scrambled eggs, they fresh-squeeze their orange juice, and just about everything they serve is good enough to rouse you into noticing its quality. Their best dishes include omelettes, corned beef hash-and-scrambled eggs, and the "Swedish breakfast" — a poached egg on a hamburger patty on toast. While you eat, you either sit at the counter or share large round tables with whoever else happens to be there. It's very much a community restaurant, frequented by several constituencies: Sausalito houseboaters who live nearby, cyclists on their way north to Marin and the bravest of the white-collar workers in Sausalito's new office buildings. Like the Homemade Cafe, it's overcrowded at times; if you're contemplating opening a breakfast restaurant, visit Fred's and then do something as good somewhere else. □

cuisine. Admission will be free, and attendees will be able to picnic with edibles provided by, among others, such favorites as Bentley's Oyster Bar, Bull's Texas Cafe, Gaylord's India Restaurant, the Kundan, Mai's Vietnamese Kitchens, the Mekong Restaurant, Orsi, OPTS, Tora-ya and Yank Sing. Visitors will be able to stroll leisurely from tasting to tasting or, alternately, enjoy the varied delicacies at umbrella-shaded tables.

The organizers also promise to enhance the festive atmosphere with musical performances by Nicholas, Glover and Wray, the SF Saxophone Quartet, The Bay Area Women's Philharmonic String and Brass Quartets, Conjunto Cespedes and others. In addition, Shakespeare-San Francisco will perform a scene from its current performance, *The Taming of the Shrew*, at 2:45 pm.

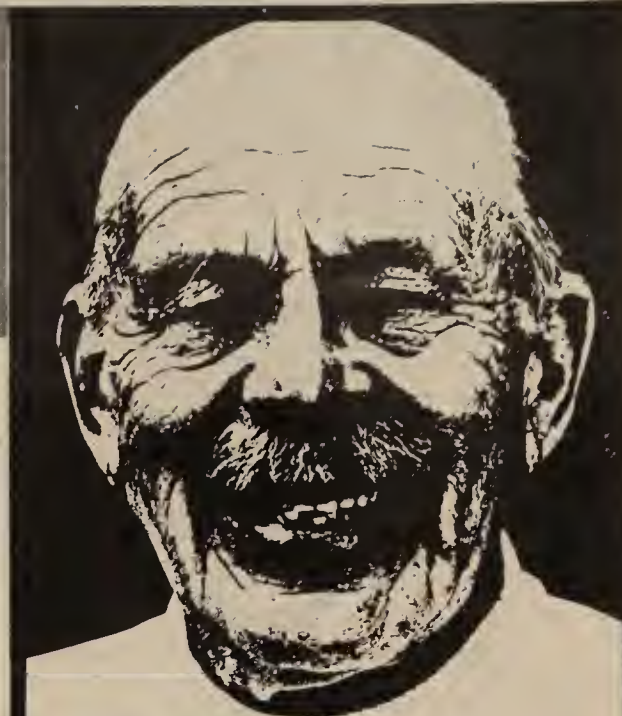
The two-day event, co-sponsored by American Express and KKKH, will be held Saturday and Sunday, Aug. 24th and 25th, from 11 am to 7 pm in Golden Gate Park's Lindley Meadow, on JFK Drive near 30th Ave., SF. For further information, call 383-9378. □

AFTER DARK

THE SAN FRANCISCO BAY GUARDIAN'S WEEKLY GUIDE TO THE BEST IN BAY AREA ARTS, ENTERTAINMENT AND CULTURAL EVENTS
PUBLISHED WEEKLY EVERY WEDNESDAY, AUGUST 14, 1985. VOL. 19, NO. 43

COMPLETE LISTINGS RAPPIN', SCRATCHIN', HIPPIN', HOPPIN'

Despite the reports to the contrary, Rap music is alive and flourishing in the black community

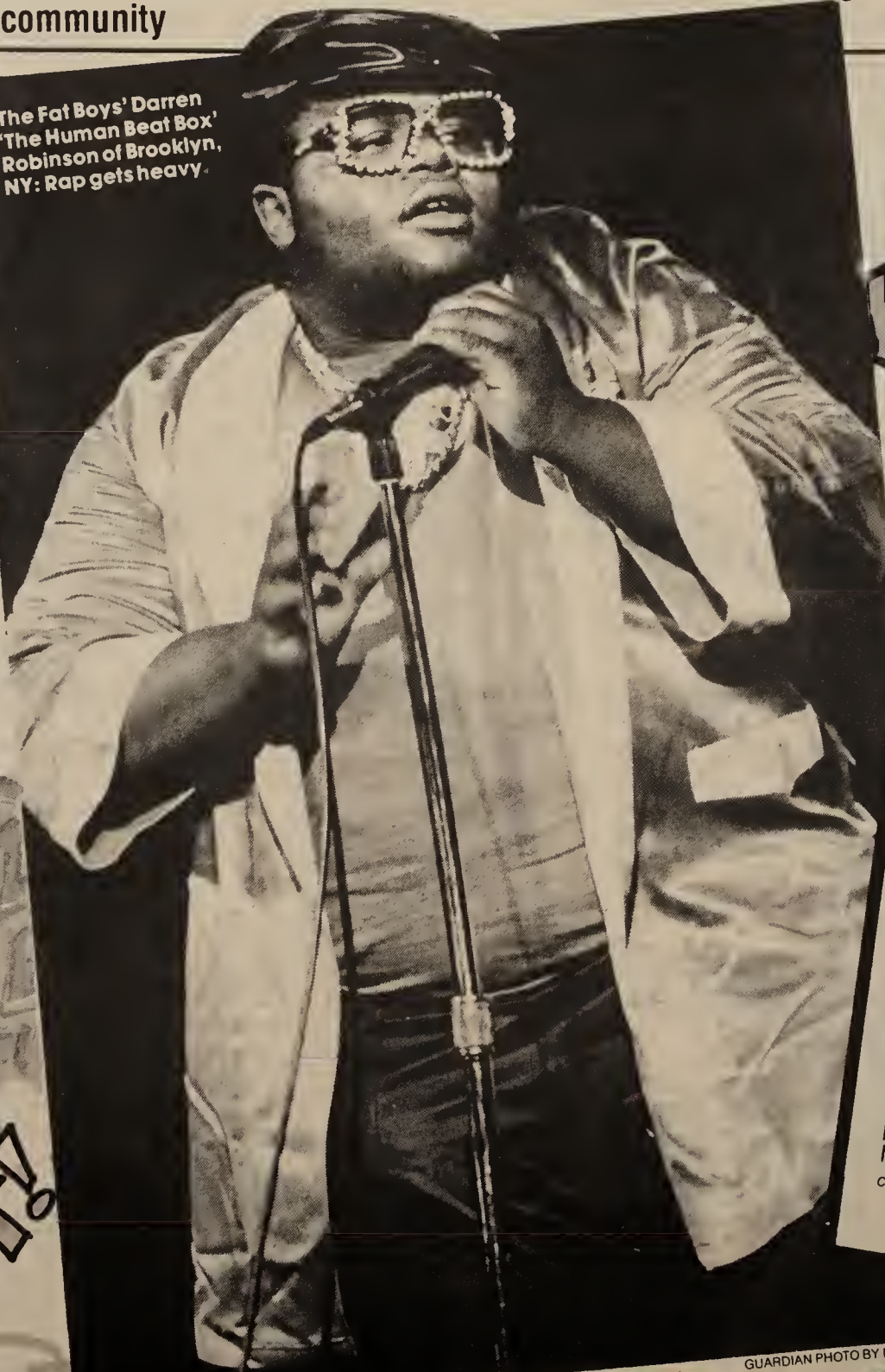


Alvah Bessie, 1904-1985

The seventh of the Hollywood Ten to die

PHOTO BY ABRAHAM ARONOW M.D.

The Fat Boys' Darren
'The Human Beat Box'
Robinson of Brooklyn,
NY: Rap gets heavy.



B Y J. P O E T

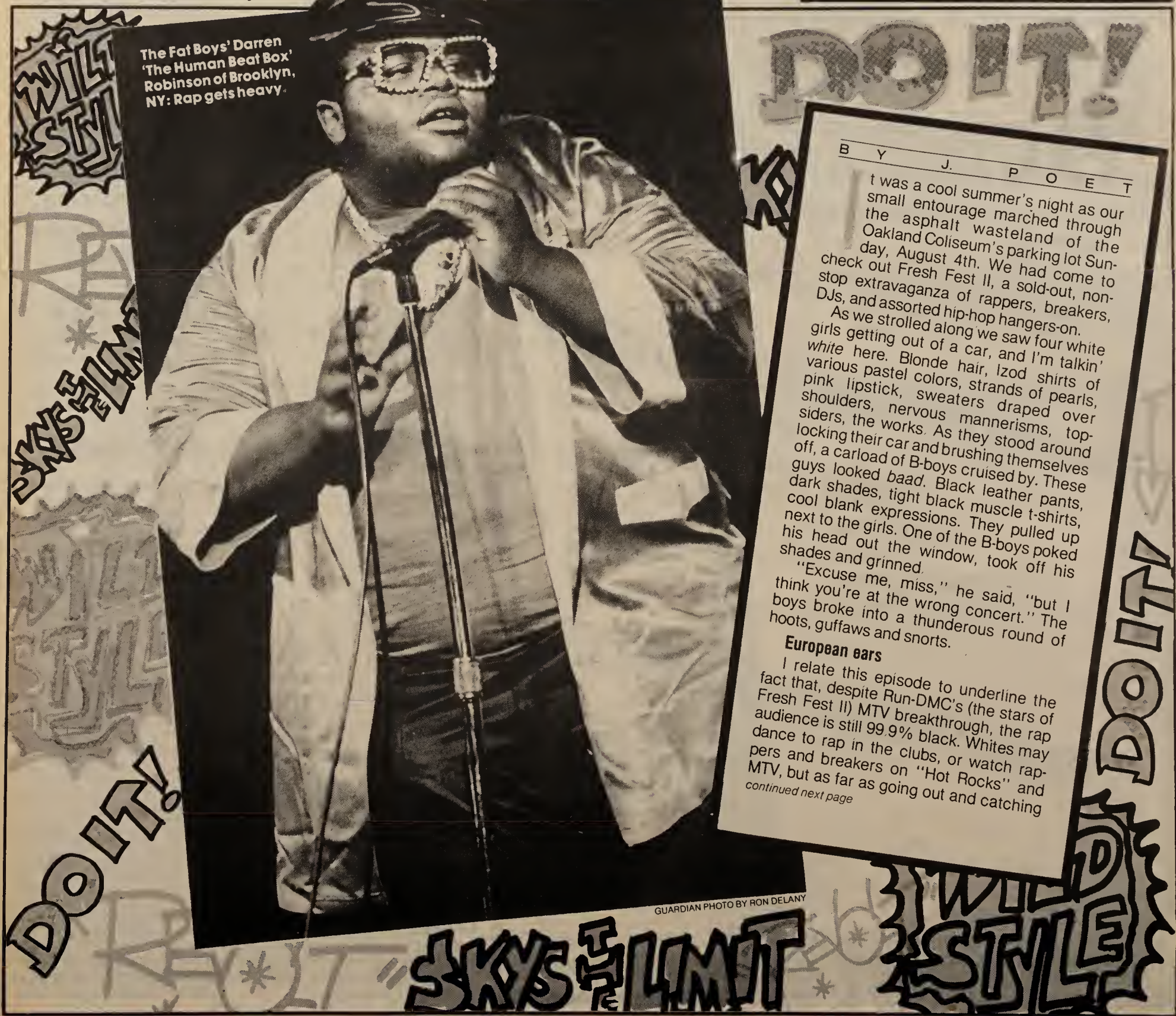
It was a cool summer's night as our small entourage marched through the asphalt wasteland of the Oakland Coliseum's parking lot Sunday, August 4th. We had come to check out Fresh Fest II, a sold-out, non-stop extravaganza of rappers, breakers, DJs, and assorted hip-hop hangers-on. As we strolled along we saw four white girls getting out of a car, and I'm talkin' white here. Blonde hair, Izod shirts of various pastel colors, strands of pearls, pink lipstick, sweaters draped over shoulders, nervous mannerisms, top-locking their car and brushing themselves off, a carload of B-boys cruised by. These guys looked baad. Black leather pants, dark shades, tight black muscle t-shirts, cool blank expressions. They pulled up next to the girls. One of the B-boys poked his head out the window, took off his shades and grinned. "Excuse me, miss," he said, "but I think you're at the wrong concert." The boys broke into a thunderous round of hoots, guffaws and snorts.

European ears

I relate this episode to underline the fact that, despite Run-DMC's (the stars of Fresh Fest II) MTV breakthrough, the rap audience is still 99.9% black. Whites may dance to rap in the clubs, or watch rappers and breakers on "Hot Rocks" and MTV, but as far as going out and catching

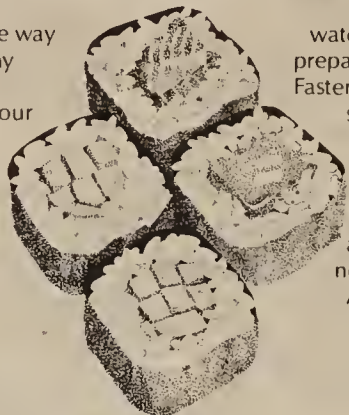
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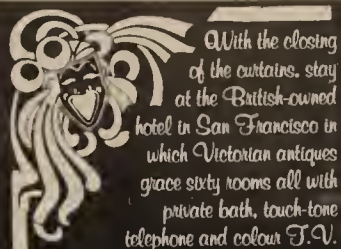
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AUGUST Specials

RAPPIN'

continued from page 1

them live, forget it. De facto segregation is alive and well in the U.S.A.

Indeed, when I asked my concert-going acquaintances if they'd like to check out Fresh Fest II, I was greeted with blank stares.

"Rap all sounds the same," one friend told me.

"That's 'cause you're listenin' to it with Classical European ears," I replied. "Remember when your momma used to tell you that rock was noise and Elvis couldn't sing?"

"So what?"

"Rap's closer to African folk music," I said. "You gotta listen to it with new ears."

"Maybe," was the begrudging response.

"Rap's dead already, old news. Every soft-drink commercial has break dancers on it," chimed in another chum. He obviously hadn't been listening to the radio or carefully perusing the covers of *Black Beat*, *Rock 'n' Soul*, or even the *Village Voice*.

It was time for a brief history lesson.

Rap revisited

Rap's been around longer than the U.S.A., with roots that go back to Africa, where creation myths, initiation rites and other important historical matters were often set to rhyme and chanted to the accompaniment of drums and clapping.

Rap came to the colonies with slavery. Since slaves weren't allowed to read and write, they needed a way to preserve their culture and teach their children the things they needed to know in order to survive. Afro-American poets borrowed from white folklore and invented characters of their own, to create cautionary tales that combined African traditions with the horrifying reality they were facing.

The oral tradition of 'toasting' — rap's traditional name — combined with boasting to create bad-man ballads like "Stackolee" and "Dolomite," songs of black men rebelling against white man's laws.

Boasting, toasting and rapping offer a way to break out of the unbearable tension of racism — even if it only lasts as long as it takes to perform the rhyme.

State of rap

Though it seemed ten years ago that rap was in failing health, it is impossible to underestimate the vitality of the tradition and the intractability of American racism. Reaganomics has knocked the pins out from under the black middle class, but the availability of electronic percussion machines — not to mention phonographs to scratch with and radios to break to — has revitalized the tradition. Deeja's, breakers and B-boys are the new street heroes, fighting their way out of the ghetto with a fast tongue, a smoking turntable and gravity defying foot work.

Rap's a lot like rock and roll. Anybody with the will to do it has a crack at the big time. It's the 1984 American Dream Machine, South Bronx style. After 300 years of change, rap isn't about to die. In fact, it's picking up steam — and worth checking out.

Ready to rock

My erudite protestations had the desired effect. Several friends agreed to accompany the photographer and myself to check out the latest mass movement in youth culture.

Most of the fans inside the cavernous Coliseum were crammed onto the floor between the main stage and the auxiliary stage set up in the center of the hall for the breakers. The sold-out throng was bubbling with energy, ready to rock out.

The evening started with cameo shots by several rappers and breakers who were on the edge of the big time. The MC, a dude named Cas-U-Al Cal, asked the kids to repeat his name several times to make sure we heard we heard him right, then introduced each up-and-comer at length, perhaps to give the crew a chance to sort out the technical problems that plagued the sound system for most of the evening.

The Dynamic Breakers, a dance group that also raps, kicked things off with their current Sun-view single, "Kim." While the dub side of the single played they ran from the main stage to the "dance floor" to strut their stuff. The Dynamics had quite a few gymnastic moves in their routine, including backflips and handstands, but even their most impressive stunts received a

**Deejays,
breakers and
B-boys are the
new street
heroes,
fighting their
way out of the
ghetto.**

lukewarm response.

Flash and the Five

The crowd warmed up for Grandmaster Flash and the Furious Five, Rap's first superstars, who broke into the white mainstream in the Spring of '82 with "The Message," a blisteringly truthful account of inner-city life. Up until that time, Rap's main message had been "parr-teee." The bold street poetry of The Furious Five redefined the genre, giving rise to other socially conscious acts like Run-DMC, the current artistic and commercial champs.

While Flash stood on a high platform above the stage operating the drum machines and scratching away at two turntables, the front men — Rahiem, Larry Love, Kidd Creole, Lavon and Mr. Broadway — ran down "Rock The House," a rock fusion attempt that's one of the highlights of *They Said It Couldn't Be Done*, their current Elektra LP. The sound was crisp and clear for about four bars, but when the group dropped out to let Flash shine on the turntables, there was silence. For the rest of the set, it was the same. If you could hear the drum machine, the backing track was muddy. If the vocals



Flash and the Five: (l.-r.) Mr. Broadway, Lavon, Grandmaster Flash, Rahiem, Larry Love and Kidd Creole. The audience got 'The Message.'

came through, the drum machine dropped out. The crowd booed, the Rappers looked lost and the set lost momentum.

The only bright moment came when they cued up "The Message." The crowd roared as soon as the opening keyboard riff was recognized and as the band rapped, a ghostly reverberation filled the hall. Everybody chanted the words in unison and at the tag line — "It's like a jungle out there, sometimes I wonder how I keep from going under" — the entire place let go a humorless, echoing laugh ("huh huh huh") that made chills run down my spine.

Whodini on wheels

Flash and the Five were followed by Whodini, who became major stars in Britain three years ago with "Magic Wand," a tune produced by synth wiz kid, Thomas Dolby. They hit here with their recent Jive/Arista effort *Escape*, a gold album that's already spawned several killer dance hits including "Five Minutes of Funk," "Friends," "Escape," and "Freaks Come Out At Night."

Whodini, a three-man outfit consisting of rappers Ecstasy and Jalil, along with DJ Grandmaster D., rode onto the stage on motorbikes. After the dry ice fog had cleared away, they moved into "Big Mouth," a vaguely sexist rant that takes a half nasty, half humorous look at gossip. There was an ovation at the finish but much of the energy dissipated during a lengthy diversion that included pointless gay jokes and getting the crowd to endlessly repeat "Ho," "Party over here, party over there," "R-i-i-i-i-ight," and so on. Eventually they got back to work and ran through all of their aforementioned hits before jumping back on their bikes and leaving the stage.

Sprlpe plugs

After another interminable wait, punctuated with the MC's endless plugs for Sprite, the evening's corporate sponsor, The Fat Boys ran on stage in satin tour jackets and got to work with their current Sutra single, aptly titled "Fat Boys Are Back." The Fat Boys' set provided the night's first

intimation of real showmanship. Rapper Darren Robinson, one of the portly three, is also known as The Human Beat Box. By blowing, popping and otherwise manipulating the microphone to imitate the sound of a drum machine, Robinson's able to punctuate the group's raps with rhythm he invents on the spot. The idea of combining scat with pseudo-electronics seems so obvious, after you've heard it, that it took some kind of genius to come up with it.

Robinson showed his chops off on "Human Beat Box," laying down a track for his partners Prince Marky Dee (Mark Morales) and Cool Rock-ski (Damon Wimbley) to rap over. They finished "Fat Boys" in a cloud of dry ice that supplied the cover for a few fast costume changes. "Can You Feel It" was performed in matching tuxedos, while their gold hit, "Jailhouse Rap," found them wearing stripes.

Big breakers

Next up were Shabbado and Boogaloo Shrimp, the L.A. dancers who went national in *Breakin'* and *Electric Boogaloo (Breakin' 2)*. They got a tremendous reaction from the crowd, and while the DJ played Ollie & Jerry's "Ain't No Stoppin' Us," the duo presented a short history of street dancing from the 1930s to the present.

At last we were ready for the headliners. Run-DMC and their jock, Jam-Master Jay, took the stage. The fans went berserk.

Run and DMC (Joe Simmons and Darryl McDaniels) are currently the hottest rappers on the charts.

'Box' history

After scoring several club hits in '83 and '84 with singles like "Sucker MCs," they went into the studio to record enough new material for an album. While they were working on the record, their manager, Russell Simmons, got a brilliant idea. Why not cross heavy metal guitar with the punishing back beat of rap and make some kind of *real* money? It worked for Michael Jackson, right? Together the three put together a track they called "Rock Box." When it was near completion, they sent for session ace Eddie Martinez. Martinez listened, plugged in, laid down a blistering Van Halen-esque heavy metal guitar solo and the rest, as they say, is history.

"Rock Box" jumped onto AOR radio, the video was added to MTV, and quicker than you can say crossover Run-DMC became the first rappers to go gold. A year later that LP is still on the charts. Their second album, *King of Rock*, went gold in less than two months and, as it inches its way up the pop charts, it may become the first rap LP to go platinum. By combining rock and rap Run-DMC have taken the form one step closer to the white mainstream.

'This is my house'

Run-DMC kicked off its set with "Jam-Master Jay," a tribute in rhyme to the man who plays their records. This is what the crowd had been waiting for and

continued page 14

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AFTER DARK CRITICS' CHOICE

MOVIES/SEAN ELDER

'Shoot the Piano Player' and 'Stolen Kisses': The Castro continues its Truffaut tribute with two of his finest. *Shoot the Piano Player* remains a hipper, high-speed *Casablanca*. Charles Aznavour is the man-with-the-past, a concert pianist reduced to playing in a sleazy Parisian dive — as if Humphrey Bogart and Dooley Wilson were one, Rick and Sam together again. In *Stolen Kisses* Jean-Pierre Leaud returns as the Truffaut alter ego, Antoine Doinel (the child in *400 Blows*), now in adolescence. One of Truffaut's most humorous films, its *carpe diem* message remains as appealing today as it was in Andrew Marvell's time.

■ 'Shoot the Piano Player' and 'Stolen Kisses.' Tue/20 at 8:15 pm ('Shoot') and 6:30 and 10 pm ('Kisses'), Castro Theatre, 629 Castro, SF. \$4, \$3 seniors/students. 621-6120.

MOVIES/STEVE JENSEN

'Hair' and 'The Return of the Secaucus 7': UC Theatre's Monday night series this month is a tribute to "The '60s," but the best double bill in the series — this one — consists of two films released in 1979-80. Director Milos Forman and screenwriter Michael (Ragtime) Weller's brilliant adaptation of the stage musical *Hair* unerringly dropped every dated element from the original while retaining everything timeless: Galt MacDermot's music, the youthful high spirits, sex and a satire of American military madness. *Hair* will seem up-to-the-minute again if the U.S. invades Nicaragua. With John Sayles' keenly observant and funny *The Return of the Secaucus 7*, about all the people you and I knew in college.

■ 'Hair': Mon/19 at 7:10 pm; 'Return of the Secaucus 7' at 5 and 9:30. U.C. Theatre, 2036 University Ave., Berk. \$4. 843-6267.

NIGHTLIFE/DERK RICHARDSON

The Jazz Violin Celebration: When Old King Cole called for his fiddlers three, he probably didn't have these three merry souls in mind. But Darol Anger, Dave Balakrishnan and Matt Glaser are authentic New Acoustic royalty, swinging regally through the jazz-bluegrass fusion that they have stamped as their own in such groups as the David Grisman Quartet, the Tim Ware Group and the Anger-Higbie band. As on their new Kaleidoscope album, recorded live at the Great American Music Hall, the violin trio will be joined by guitarist Mike Wollenberg and guitarist/mandolinist Mike Marshall.

■ The Jazz Violin Celebration. Sun/18 at 8 pm, Great American Music Hall, 859 O'Farrell St, SF, \$8, 885-0750.

THEATER/GARY KAMIYA

'A Midsummer Night's Dream': The Berkeley Shakespeare Company gives *Dream* an exceptionally clever production. Director Richard E. T. White's approach is delightfully irreverent — he turns the hapless male lovers into two pathetically wild and crazy guys, complete with Doritos and boxer shorts, and generally seizes upon every opportunity to have tongue-in-cheek fun with the text. The light tone is wonderfully controlled, and although there's a slight dissonance as the play moves towards its lyrical climax, the hilarious liberties White takes make that a small price to pay. Standing *Dream* on its head is very much in the spirit of *Dream*.

■ 'A Midsummer Night's Dream.' Sat/17 at 7 pm and in repertory through Sept. 18th. Amphitheatre, John Hinkel, Southampton Road off The Arlington, Berk. \$7-\$13. 548-3422.

BACKGROUND

Alvah Bessie, 1904-1985: Wherever there's a fight. . . .

BY PAMELA FEINSILBER

A friend of mine died last month. We weren't life-long friends; in fact, his life was more than half over when mine began. By the time I was born, Alvah Bessie had already written short stories in Paris and novels in New England, married, had children, fought in the Spanish Civil War with the Abraham Lincoln Brigade and published a classic account (*Men in Battle*), worked in Hollywood, been called before the House Committee on Un-American Activities (HUAC) as part of the famed Hollywood Ten and, in short, done most of the things for which I wanted to meet him, 30 years later.

To me, and those of my generation who took their '60s activism seriously, people like Alvah Bessie were heroes. They'd helped fight the good fights. They'd taken real risks with their lives for something greater. They'd been not bystanders but active participants in their time; they'd taken part in history. Some of them, like Alvah, had done even more — they'd written about it, and well.

Alvah wrote about his days in Hollywood, intercut with scenes from Texarkana Federal Prison (where the good men of HUAC sent him for a year for "contempt" for refusing to answer their questions), in another good book called *Inquisition in Eden*. At the time he was a lighting man at the old Hungry i: being near the top of the blacklist and unable to get work in Hollywood, Bessie moved to San Francisco in 1951, where he also edited the ILWU newspaper, reviewed films for People's World, did PR for the San Francisco Film Festival and, of course, continued to write.

Map of the past

When I met him, just before Christmas 1982, he was signing copies of his recently published *Short Fictions* at Modern Times bookstore in the Mission. There was a small group of admirers sitting in a half circle around him as he told story after story in his firm voice, his lined face a graphic road map of his past, a black beret for punctuation. We met briefly, arranged for an interview at some later date, and Alvah (or Mr. Bessie, then) signed my reviewer's copy of his book: "For Pam Feinsilber, critic, god help me . . ."

As it happened, the very next day a review of mine, on *The Susan Sontag Reader*, appeared in the Sunday Chronicle. That week I found a white post card in my mailbox: typed, single-spaced, as many words as possible crammed into the small writing area, with signature, corrections and emphases in red ink. I have a treasured little collection of such cards now, but I'll never forget this unexpected first one. Signed

"Yrs Alvah Bessie" (then AB in red), it was praise for blowing "Ms Susan Sunday clear out of the water, which is something I have been waiting for some good woman to do ever since that day, 20 years ago (!) when I heard her speak in SF and got up at the end of her 'address' and said that I had scientific proof that I was of normal intelligence, but I had failed to understand what she was talking about, which sounded like gibberish to me. She must have smoked two packs of cigarettes in that hour, which accounts for her disease: emphysema of the brain."

That was Alvah: humorous, colorful, sharp-memored, cantankerous — but only when the subject deserved it.

Falling heart

By the time we met at his San Rafael home, we had exchanged several letters and cards — letters from me, cards from him — and were on a first-name basis. Alvah had recently been in the hospital a couple of times, but he passed it off so lightly I'd forgotten he'd mentioned his heart at all, until it failed him this summer.

I went to his house in early March and we talked in a little study off the garage, filled with books and photographs. That is, Alvah talked, I listened. The man was a born raconteur, and what stories he could tell: Hollywood stories, Spain stories, Russian, German, Moroccan stories — his widow, Sylviane, grew up in Morocco — Hungry i stories, union stories, publishing stories. . . . Every question could and often was answered with a tale, complete with theme, leading characters, a punch line or conclusion. I had read so much of Bessie's work by that time (though he'd warned me that "too much of a diet of AB may be bad for you"), it was all quite real and vivid to me. All the exciting places in what seemed nobler times were playing in my head like videocassettes.

Anti-Raygun

Later he sent me a letter with a

copy of something he'd written to the *San Rafael Independent Journal*. I was peddling a book idea then and I guess I'd written that it had been refused somewhere.

"You get rejected and the only acceptances I get are like this to the right [red arrow], in our local shitass smalltown paper which is neither independent NOR a journal, and belonging now to the Gannett chain which is, of course a rabid Republican shit, I mean sheet which regularly runs anti-Raygun cartoons and letters from people like me, which is what Freedom of the Press is all about."

The thing I liked best about Alvah was that after living close to 80 years and meeting so many different kinds of people all over the world, he was still so incensed by the obnoxious ones. Alvah was less "mellow" in his old age than most of my contemporaries are now. I thought it was great that he cared so much about everything, particularly because he did have cause for a bitter retreat. And worse, perhaps, than jail or the blacklist was the fact that the scramble to make a living from his late 40s on may have left its mark on his work. At any rate, his later novels were not as well crafted (or received) as the earlier ones.

But in the best of his books — like the excellent 1941 novel, *Bread and a Stone* — he looked indirectly at society by focusing on people within it. Alvah was best known for his politics and where they took him, but I think

they were inseparable from both his work and life. That's why I wanted to meet him: not just because I agreed with his politics and respected his courage, but because I sensed they were all embedded in an essential humanism and honesty.

Political ancestor

I thought of Alvah as an ancestor in my political family. The anti-Communist purges of the late '40s / McCarthy '50s almost destroyed this heritage, but there is still a thread of continuity with our progressive past, and those of us on the left would be smart to maintain it. The right would like nothing better than to have us fight each battle anew, as if there'd been no other fights, to inspire and learn from, before ours.

Some Cold War liberal types could (and did) repudiate some of this heritage because it was Communist, forgetting that in the '30s joining the Party was a logical, responsible, legal reaction to the great Depression and the rise of fascism that followed. Most of these people eventually left the Party, but I always admired the ones who refused to recant, name names or join the other side in their bitterness and fear — those who, without being dogmatic, stayed true to their values. Alvah Bessie lived through it all, moved into the present and remained committed. The last time I saw him he was helping raise money, with his Bay Area Veterans of the Abraham Lincoln Brigade group,

to send ambulances to health-care workers under attack in Nicaragua. At last count they'd sent seven.

The good lives on

Alvah's gone but his work, as they say, remains. To me that means more than his writing. It's not tangible; it's more like "The good that men do lives on. . . ." It has to do with the good fight.

When Alvah died, I thought of a passage in *The Grapes of Wrath*, when Tom Joad says good-bye to his mother.

"How'm I gonna know 'bout you?" she asks.

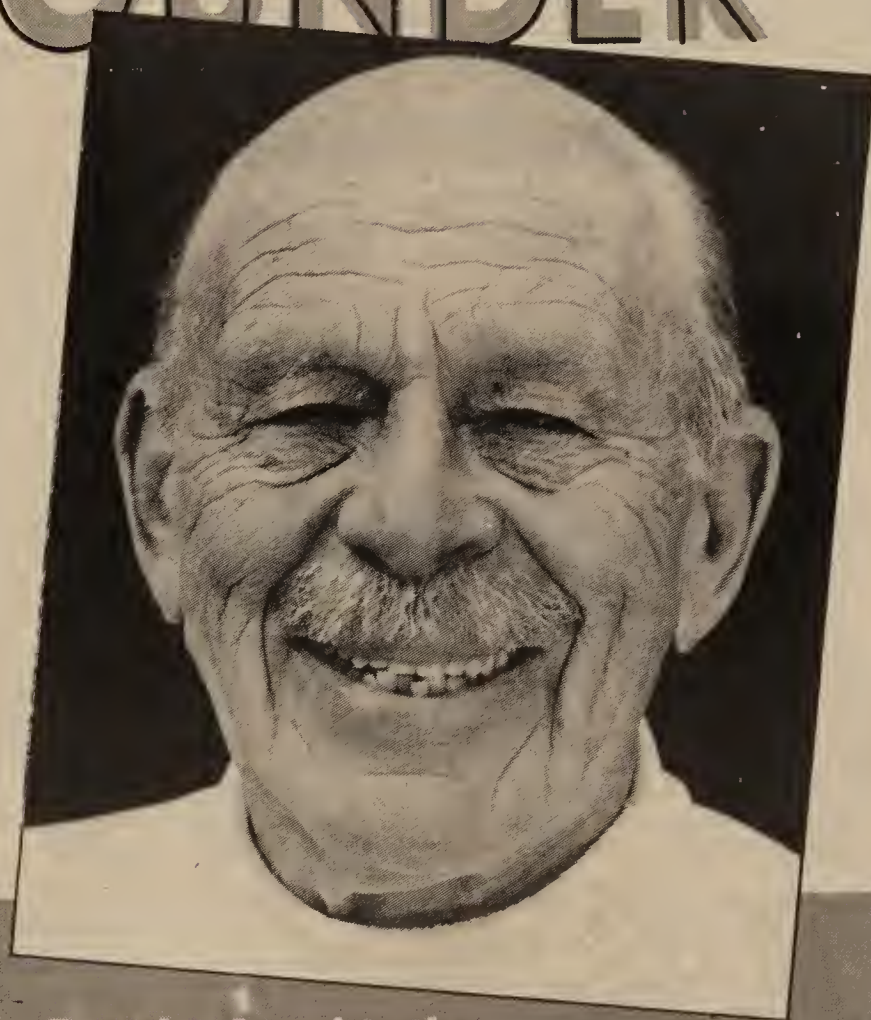
I thought of the way Henry Fonda's face looked in the film when he answered. "Well, maybe like Casy says, a fellow ain't got a soul of his own, but on'y a piece of a big one — and then . . . I'll be ever'where — wherever you look. Wherever there's a fight so hungry people can eat, I'll be there."

Sounds a little corny now maybe, in the cynical, sophisticated 1980s, but if it moves you at all, you understand.

Last message

As I was writing this, a blue post card came in the mail. The type looked familiar, and the return address stamped in the corner, but this one said, "A memorial service will be held on August 18 for Alvah Bessie, who died July 21, 1985, of a heart attack."

Rest well, Alvah. ■



Alvah Bessie fought the fascists in Spain, went to jail as one of the Hollywood Ten, raised money for ambulances in Nicaragua — and never stopped writing.

REVIEWS

A CRITICAL LOOK AT MOVIES, THEATER, MUSIC, DANCE, TELEVISION, BOOKS, ARTS, EVENTS AND CULTURAL PHENOMENA IN THE BAY AREA

NIGHTLIFE

Suburban jazz, urban bop

17th ANNUAL CONCORD JAZZ FESTIVAL. At the Concord Pavilion, Concord, Friday, Aug. 2nd.

ODEAN POPE QUARTET. At Koncepts Cultural Gallery, Oakland, Saturday, Aug. 3rd.

DERK RICHARDSON

As the Dirty Dozen Brass Band marched down from the stage into the sparse Pavilion crowd, it could have been playing a funeral dirge for the Concord Jazz Festival. The eight-member New Orleans band was greeted by only 40 or 50 people in the reserved seats, with several hundred more planted on the broad expanse of lawn, as the band opened the second night (the first mainstream jazz night) of the 17th Annual Concord Jazz Festival.

But it was only 7 pm, and the sun hadn't set on the Dirty Dozen — or Concord Jazz — yet. If the audience wouldn't come to the opening act, the Dirty Dozen would come to the audience. With tuba blasting, bass and snare drums rolling and crackling, the eight sharply dressed black men filed through the aisles and up the steps to the grass to serenade the picnickers.

What could have been going through their minds as they played their vivacious blend of traditional street and concert jazz to the mostly white suburbanites perched on their blankets, gnaw-

ing on chicken and sipping Chardonnay, I wouldn't hazard to guess. Maybe Louis Armstrong could have told us. Nonetheless, the Dozen injected rousing energy into their funky riffs and blaring brass and reed solos, emphasizing the parade roots of their inter-generational 20th century jazz. They seemed determined to lift the spirits of those so solemnly gathered.

The Concord Jazz Festival is largely a showcase for the acts presented on Carl Jefferson's Concord Jazz and subsidiary labels. The Dirty Dozen Brass Band is something of an anomaly for Concord. They are both more traditional (reaching back to turn-of-the-century New Orleans) and more modern (in its far-reaching historical fusions) than the predominately unruffled swing and soft-bop Jefferson favors. Maybe that's why dozens of people in the seats stared straight ahead at the empty stage even while the Dirties tried to whip up a storm behind them.

Bop message

They were followed by Art Blakey and the Jazz Messengers, one of the most consistently exciting bands in mainstream hard-bop jazz, as they have been for 30 years. Driven by their leader's solid, musical, unswerving drumming, Blakey's current sextet is also one of Concord's badges of courage and honor, taking a hard line on impassioned improvisation and winning a Grammy in the process.

Placed early on the bill Friday evening while concert-goers were still finding their seats and picnickers were packing up their potato salad, Blakey and his young sidemen rushed through the legendary drummer's textbook of small group jazz. Starting from boisterous uptempo or finely tuned slower ensemble arrangements, the soloists peeled off one by one, demonstrating the zeal and discipline that has been

the mark of so many Blakey bands.

Warm tone

Alto saxophonist Donald Harrison was especially impressive, itching to pour out his ideas through his horn and warbling through gradually evolving lines. His recording partner from New Orleans, trumpeter Terence Blanchard (the pair has its own fine Concord recording), demonstrated a big, round and warm tone, adding delicate shadings to his melodic and harmonic statements. Blanchard's featured ballad, "Polka Dots and Moonbeams," however, was embellished with too many effects and cliches. It was as if he felt compelled to elevate himself to the Olympian technical heights of his predecessor in the Blakey trumpet chair, Wynton Marsalis.

Tenor saxophonist Jean Tousseint, sounded a bit disjointed this night, his thoughts occasionally losing their momentum, although he is rapidly developing into a powerful improviser. Pianist Mulgrew Miller spun out intriguing Bud Powell-like right hand runs and, urged on by Blakey's forceful sticks-on-skins, brought the intensity to a full boil. As always, Blakey was in prime form, stirring the cauldron with drum rolls and cymbal splashes that melded together in an irresistible mass and yet shimmered alone in strikingly beautiful detail.

Urban elan

The rest of the show proceeded with the elan and urbanity that has become customary at Concord. Carmen McRae, a legendary "singer's singer," worked through a set that included "Nice Work If You Can Get It," "Everything Must Change," a stunning "Round Midnight," a hypnotic "Speak Low," a daring, scantly-rehearsed Dave Brubeck medley and a Nat Cole tune, "You're Looking at Me," during which she flubbed a couple of lines and made an oblique reference to "George Jefferson." The Brubeck segment was captivating, as McRae — a genius at reconstructing and reassembling a melody — confronted the intricate tuneplay of the cool pianist/composer. But by the end of her set, McRae's mind seemed to wander. She botched the introduction of her trio and finally exited quickly, sensing the show slipping away and refusing the crowd's lusty bid for an encore.

Carter conclusion

Headliner Benny Carter, the alto saxophonist/bandleader/composer and arranger whose career spans seven decades, was heard all too little during his set with an "all-star" band. The group, including tenor saxophonist Scott Hamilton, trumpeter Joe Wilder, pianist Gene Harris and guitarist Ed Bickert, was excellent, swinging through "Idaho," an unsen-

continued page 15

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The Dirty Dozen Brass Band kicked off the second night of the 17th Annual Concord Jazz Festival, but couldn't bring life to the laid-back Contra Costa crowd.

MICROFILMS

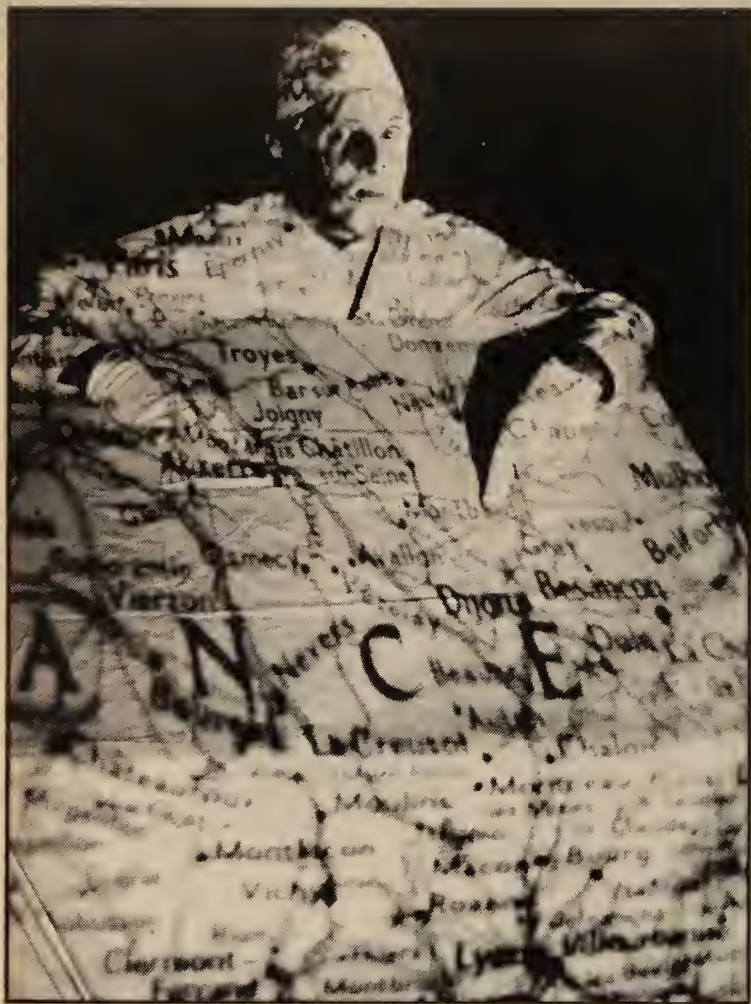
ZENA JONES

Americana

Man of titles — producer, composer, songwriter, star — David Carradine adds yet another to his name and makes his directorial debut. In his low, low, low-keyed movie, he's a scruffy-looking Green Beret vet/jack-of-all-trades who wanders into a bump-in-the-road village in 1973 Kansas. It's no different from countless others except for a lopsided, derelict carousel standing in a field beside the road. Carradine decides to restore it and immediately arouses the locals' suspicions — who, even in 1973, does something for nothing? Not only are the natives unfriendly, they have very strange ideas of what constitutes entertainment, during which we learn that Carradine has a disability but never discover what it is. The dialogue is spare, the carousel the real star — Carradine paints it; Barbara Hershey watches. Director Carradine claims his goal is to have audiences walk away from the film saying, "Hell, I could do that." He has succeeded. (Opera Plaza, SF)

Fright Night

An eerie howl pierces the peaceful suburban night. What was that? It's onetime-actor-turned-horror-movie-host Roddy McDowell's TV show, and very likable 17-year-old William Ragsdale's a fan. But when one night he sees menacing new neighbor Chris Sarandon about to sink fangs into a victim's neck and Sarandon sees him, he knows his life's at stake, so to speak. Trouble is, his pleas to the police, weird friend Stephen Geoffreys, dimwit mother Dorothy Fielding and appealing girlfriend Amanda Bearse are all in vain, as it were, and in desperation Ragsdale begs McDowell to help. Till now, Tom Holland's entertaining movie's been cleverly fang-in-cheek, but as it gets into Sarandon's ever-increasing batting average, it casts its reflection on every known shade of vampirism. Sarandon finally sees the light in the lengthy special-effects-gone-beserk finale to a movie that's both entertaining and frightening enough for you to really sink your teeth into. (Cinema 21, SF)



Leonard Pitt maps out reality (via some European experiences) in 'Meantime,' directed by George Coates.

THEATER

Meaning time

GARY KAMIYA

MEANTIME. By Leonard Pitt. Directed by George Coates. At the New Performance Gallery, 3153 17th St., SF. Through Aug. 25th.

Establishing meanings in *Meantime* is like playing connect-the-dots when the dots are plotted on a Jackson Pollock painting.

Meantime, a performance piece created and directed by George Coates and performed by Leonard Pitt that is playing this month at the New Performance Gallery, is an engaging, whimsical and frequently hilarious work. It has spectacular visual effects, lots of sly and amusing banter and some wonderfully enigmatic and evocative non-verbal metaphors. It also has a few big-sounding ideas that fail to materialize. Like much performance art, it doesn't arrive at any coherent conclusion, but it takes an interesting road to nowhere.

Part personal revelation, part cultural critique, part philosophical burlesque, part self-referring performance, *Meantime* is a sampler: you get a little bit of everything. This episodic quality and Leonard Pitt's considerable performative skill give *Meantime* a genial charm; like a good variety show, it meanders pleasantly along, touching lightly on a metaphysical theme here, a cultural dogma there. It's light, witty, thoroughly entertaining — though ultimately unsatisfying, a victim of its own self-satisfaction.

The work opens with a mesmerizing visual image right out of Coates's big bag of astonishing sculptured-light tricks. To the sounds of pulsing electronic music, a dark figure appears and is swallowed up by a stroboscopic barrage of black-and-white dots. As the figure creates geometric shapes, its outline is invaded and erased by the wild play of light.

Coates' space

This dissolution of the body in-

to space, an effect that Coates uses often, has always seemed to me highly equivocal. In one sense, it's a statement about openness to mystical union with the universe, a cheerful New Age acceptance of relativity and man's cosmic insignificance. This is the significance such images have in Coates' other work, and here too the intention seems to be to place the entire piece in a metaphysical frame.

But the image has a disquieting aspect as well. As projected light eats the human body, it eats everything human; we witness a man being swallowed, like Pascal, by silent, infinite space.

The sanguine, New-Age interpretation is the painterly, visual theater one; the ominous interpretation is the dramatic one. Coates begins with a technological painting.

The cheerfully abstract image is Coates' calling-card; it's as if he is saying, "You want orthodox dramatic meaning? Suck on this." The problem is that it isn't easy to

modulate from painterly non-meaning to dramatic meaning. The opening image is so abstract and universal that the human meanings and ideas which follow seem faint.

Swiss miss

Most of what meanings there are in *Meantime* are a loose cluster of funny and pointed critiques of the way culture and media form our opinions and appetites. Some, however, are more abstract. Pitt enters and tells an anecdote about the European trip from which he'd recently returned. Walking on a road in Switzerland, he relates, he suddenly saw a tank approaching. "I stared at the mountains. I wanted to take a picture of this moment. I stared at the tank. I stared at the mountains. The

tank. The mountains. The tank! The mountains!"

The picture he finally took was projected on stage — and it was neither the tank nor the mountains, but the white lines down the middle of the road. It's a wonderfully wry metaphor, and one that establishes Pitt's sensibility.

High fashion

Moving right along, Pitt launches into a hilarious parody of fashion-show rhetoric, cleverly using a single piece of material which he drapes around himself in a multitude of ways. In the gushy, breathy voice required of runway announcers, he simpers out, "You'll love this one — it has reversible ennui." He proceeds to list the history of fashionable

bodies, from Rubenesque to Twiggified, in a whimsical send-up of cultural conventions.

Pitt escapes the show's least effective — and most extended — metaphor (a sophomoric throwaway profundity about frogs in boiling water) with an amusing vignette performed with a radio on a leash. This electronic dog orders him around ("touch my tail!") and finally becomes the nuclear-attack warning voice ordering him to take cover in a hilarious version of the old bossy-object gag ("Hide! No, stupid, not over there. Over there!") In a brilliant found-object coup, Pitt hides his head under a daypack, emerging looking both comic and ominous, Minotaur-like.

continued page 15

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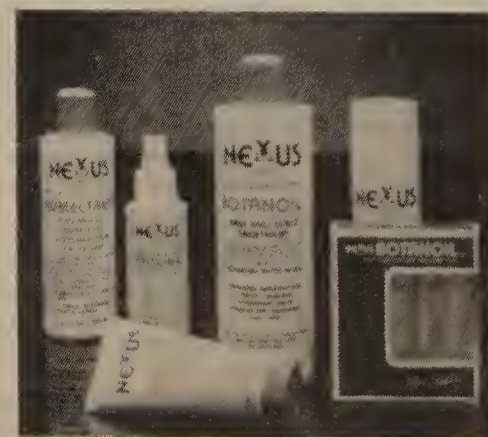
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FRIDAY AUGUST 16

SAN FRANCISCO

Big City/Shy Hands — The Stone (391-8282), 412 Broadway.
Unstrong Heros/Thieves Cross/Kill Dozen/Hol Pallol — Sound Of Music (885-9616), 162 Turk.
The Zasu Pitts Memorial Orchestra — Great American Music Hall (885-0750), 859 O'Farrell.
Jamco — Bajone's (282-2522), 1062 Valencia.
Latin All-Stars — Cesar's Palace (826-1179), 3140 Mission.
High Country — Paul's Saloon (922-2456), 3251 Scott.
Motherlode/Adam Christensen — Valencia Rose (863-3863), 766 Valencia.
Terri Londee & The Glass Experience — Golden Grommet (564-6627), 834 Irving.
Crawl Away Machine — Nightbreak (221-9008), 1821 Haight.
Blue Points/The Royal Palm Orchestra/John Bryant — Chi Chi Theatre Club (392-6213), 440 Broadway.
Ed Wetteland — Washington Square (982-8123), 1707 Powell.
Barry Melton/John Cipollina Band — The Saloon (989-7666), 1232 Grant.
Mapenzi — 16th Note (621-1617), 3160 16th St.
Zulu Spear/Gungadin — V.I.S. (567-0660), 628 Divisadero.
Mrs. Green/Naked Into/Blue Movie — The Farm (826-4290), 1499 Potrero.
John Turk & The Third St. Annex — New Jack's (931-8485), 1601 Fillmore.
Commander Cody w/Clay Cotton —

Full Moon Saloon (668-6190), 1725 Haight.

EAST BAY

Laura Branigan — Concord Pavilion (762-2277), 2000 Kirker Pass, Concord.
Los Trianeroa — La Pena (849-2568), 3105 Shattuck, Berk.
Ron Thompson & the Resistors — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Queen Ida & the Bon Temps Zydeco Band — Ashkenaz (525-5054), 1317 San Pablo, Berk.
Kimathi Asante & Umillo — Starry Plough (841-2082), 3101 Shattuck, Berk.
Bruce Forman, Dick Whittington, Donald Bailey & Paul Warburton — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Fred Lambertson Trio — Metropoli Bistrot (848-3080), 2271 Shattuck, Berk.
Al Jarreau/David Sanborn — Greek Theatre (864-0815), Gayley & Hearst, Berk.

MARIN COUNTY

Jorma Kaukonen Band/Billy Goodman Band — New George's (457-1515), 842 4th St., San Rafael.
Twist of Fate — Heartbreak (388-6577), 55 Redwood Hwy., Mill Valley

SATURDAY AUGUST 17

SAN FRANCISCO

Sonic Youth/Tupelo Chalm Sex — The Stone (391-8282), 412 Broadway.
The Dub Club/Sentimental Lunatic/Stiffs — Sound Of Music (885-9616), 162 Turk.
Pride & Joy — Great American Music Hall (885-0750), 859 O'Farrell.
Side Saddle — Paul's Saloon (922-2456), 3251 Scott.
Motherlode — Valencia Rose (863-3863), 766 Valencia.
Beat Dance/Ordinary Hero/League of Nations — Chi Chi Theatre Club

(392-6213), 440 Broadway.
Norma Teagarden — Washington Square (982-8123), 1707 Powell.
Bruce Forman & George Cables — Noe Valley Ministry (282-2317), 1021 Sanchez.
Nick Gravenites — The Saloon (989-7666), 1232 Grant.
Ha Ha — 16th Note (621-1617), 3160 16th St.
Rogie's Muey Africa/Too Much Fun — The Farm (826-4290), 1499 Potrero.
John Turk & The Third St. Annex — New Jack's (931-8485), 1601 Fillmore.
Reggie & the Rebels/Chris Lotter & the Hang Outs — Full Moon Saloon (668-6190), 1725 Haight.
Lee Waterman & Chris Amberger — Paul's Cafe (921-5159), 2500 Washington.
KickBack — Regent Cafe (752-0354), 952 Clement.

EAST BAY

Norton Buffalo & the Knockouts — Town House (652-5336), 5862 Doyle, Emeryville.
Necropolis of Love — Berkeley Square (849-3374), 1333 University, Berk.
Dottie Ivory — Your Place-Keese's Lounge (652-4040), 6528 Telegraph, Oakl.
Maxine Howard & the Down-Home Blues Band — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Mapenzi — Ashkenaz (525-5054), 1317 San Pablo, Berk.
J.J. Malone, Troyce Key & The Rhythm Rockers — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Ron Thompson & the Resistors — Starry Plough (841-2082), 3101 Shattuck, Berk.
R.P.S. — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.
Dick Whittington, Paul Warburton & Gaylord Birch — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Andy's Island Sounds — Caribee Dance Center (835-4006), 2424 Webster, Oakl.
Fred Randolph & Co./Jenny Ferris Trio — Metropoli Bistrot (848-3080), 2271 Shattuck, Berk.

Al Jarreau/David Sanborn — Greek Theatre (864-0815), Gayley & Hearst St., Berk.

MARIN COUNTY

The Commander Cody Band — New George's (457-1515), 842 4th St., San Rafael.
Desire — Heartbreak (388-6577), 555 Redwood Hwy., Mill Valley

SUNDAY AUGUST 18

SAN FRANCISCO

John Cale/My Sin — The Stone (391-8282), 412 Broadway.
Simon Townshend — Wolfgang's (441-4333), 901 Columbus.
Darol Anger/Dave Balakrishnan/Matt Glaser/Mike Wohlenberg/Mike Marshall — Great American Music Hall (885-0750), 859 O'Farrell.
Lainie Kazan — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Cookie Wong w/The John Goodman Quartet — Pasand Lounge (922-4498), 1875 Union.
Kingpins — Chi Chi Theatre Club (392-6213), 440 Broadway.
Mike Lipskin — Washington Square (982-8123), 1707 Powell.
Johnny Nitro and the Door Slammers — The Saloon (989-7666), 1232 Grant.
Gary Flores & Salsa Caliente — Full Moon Saloon (668-6190), 1725 Haight.
Full Faith & Credit — Regent Cafe (752-0354), 952 Clement.

EAST BAY

Fats Domino/Rick Nelson — Concord Pavilion (762-2277), 2000 Kirker Pass Rd., Concord.
Motherlode — La Pena (849-2568), 3105 Shattuck, Berk.
Sonny Rhodes & His Texas Twisters — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Jamale Shabaka w/Ras Affinity Nyahbinghi Band — Caribee Dance Center (835-4006), 2424 Webster, Oakl.
Kirby Smith — Metropoli Bistrot (848-3080), 2271 Shattuck, Berk.

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The Looters — I-Beam (668-6006), 1748 Haight.
Sapphron Obola/Patty Weinateln/Benny Rievel — Bay Brick (431-8334), 1190 Folsom.
Burt Bales — Washington Square (982-8123), 1707 Powell.
Lisa Kindred, Geno Skaggs & Friends — The Saloon (989-7666), 1232 Grant.
Nipdrivers/T.O.T.P./Falth No More — V.I.S. (567-0660), 628 Divisadero.

EAST BAY

Pete Lamson & Signs Of Life — Town House (652-5336), 5862 Doyle, Emeryville.

Mark Starr Revue — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.
Edward McGee & Parta — Old Warehouse Cabaret (268-0592), 18th and San Pablo, Oakl.

MARIN COUNTY

The Billy Goodman Band — New George's (457-1515), 842 Fourth St., San Rafael

TUESDAY AUGUST 20

SAN FRANCISCO

Rhythm-O-Matics — Last Day Saloon (387-6343), 406 Clement.
Julea Broussard — Bajone's (282-2522), 1062 Valencia.
The Palm Garden Band — Golden Grommet (564-6627), 834 Irving.
Buddy Greco — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
The Joyce Cooling Brazilian Jazz Quartet — Pasand Lounge (922-4498), 1875 Union.
Mike Lipskin — Washington Square (982-8123), 1707 Powell.
The King Perkoff Band w/Martin Matz — The Saloon (989-7666), 1232 Grant.
Paris Slim Blues Band w/Sonny Rhodes, Curtis Lawson & Rick Estri

— Full Moon Saloon (668-6190), 1725 Haight.

EAST BAY

Rick Springfield — Concord Pavilion (762-2277), 2000 Kirker Pass Rd., Concord.
Dave Mathews & Frienda — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Susan Muscarella Trio — Yoshi's (652-9200), 6030 Claremont, Oakl.
Dick Whittington — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
New Order — Henry J. Kaiser Center (762-2277), Fallon & 10th St., Oakl.
Scott Fleming/Steve Hayton — Metropal Bistro (848-3080), 2271 Shattuck, Berk.

WEDNESDAY AUGUST 21

SAN FRANCISCO

Illusion/Rogue Male/Savatage — Wolfgang's (441-4333), 901 Columbus.
Kinvara — Great American Music Hall (885-0750), 859 O'Farrell.
Rush Hour Rhythm Section — Golden Grommet (564-6627), 834 Irving.
The Powell St. Blues Band — Off Union Saloon (928-1661), 2513 Van Ness.
Buddy Greco — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Denise Perrier w/The John Goodman Quartet — Pasand Lounge (922-4498), 1875 Union.
Jimmy Knight/Modmach/New Age Killers — Chi Chi Theatre Club (392-6213), 440 Broadway.
Norma Teagarden — Washington Square (982-8123), 1707 Powell.
Polkacide — Oasis (621-8119), 278 11th St.
Filp Nunez/The Bonnie Gearheart Quartet — Pearl's (397-0554), 649 Jackson.
White Stag/Typhoon — V.I.S. (567-0660), 628 Divisadero.
Mellaa/A Chosen Few — Regent Cafe (752-0354), 950 Clement.
Cathi Walkup w/The Jim Miller Trio — Zorba's (285-7070), 4026 24th St.

EAST BAY

Redd Kross — Berkeley Square (849-3374), 1333 University, Berk.
Mitch Woods & His Rocket 88's — Larry Blake's (848-0886), 2367 Telegraph, Berk.
Sonny Rhodes & His Texas Twisters — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.
Ella Island — Freight & Salvage (548-1761), 1827 San Pablo, Berk.
Driving Wheel — Starry Plough (841-2082), 3101 Shattuck, Berk.
Mary Stallings/Merrill Hoover — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.
Mark Levine/Chuck Clark — Metropal Bistro (848-3080), 2271 Shattuck, Berk.

MARIN COUNTY

Kingfish/American Standard — New George's (457-1515), 842 Fourth St., San Rafael

THURSDAY AUGUST 22

SAN FRANCISCO

J.J. Cale — Wolfgang's (441-4333), 901 Columbus.
Gone World — Sound Of Music (885-9616), 162 Turk.
Oregon w/Ralph Townner, Glen Moore, Paul McCandless & Trilok Gurlu — Great American Music Hall (885-0750), 859 O'Farrell.
Riding High — Paul's Saloon (922-2456), 3251 Scott.
J.C. Starr & Friends — Golden Grommet (564-6627), 834 Irving.
Buddy Greco — Venetian Room, Fairmont Hotel (772-5163), 950 Mason.
Bonnie Hayea — Bay Brick (431-8334), 1190 Folsom.

Dick Fregulla — Washington Square (982-8123), 1707 Powell.

Sonny Rhodes & His Texas Twisters — The Saloon (989-7666), 1232 Grant.

Filp Nunez/Bonnie Gearheart Quartet — Pearl's (397-0554), 649 Jackson.

Cool Breeze — 16th Note (621-1617), 3160 16th St.

Pop-O-Plea/Slovenly/Wreckless — V.I.S. (567-0660), 628 Divisadero.

Zero w/John Cipollina — Full Moon Saloon (668-6190), 1725 Haight.

EAST BAY

David Monterey & the Breakers — Town House (652-5336), 5862 Doyle, Emeryville.

The Rat Band — Larry Blake's (848-0886), 2367 Telegraph, Berk.

The Sidewinders — Ashkenaz (525-5054), 1317 San Pablo, Berk.

Eddie Ray Bluea Band — Eli's Mile High Club (655-6661), 3629 Grove, Oakl.

The Terminators of Endearment — Freight & Salvage (548-1761), 1827 San Pablo, Berk.

Signs of Life — Starry Plough (841-2082), 3101 Shattuck, Berk.

R.P.S. — Fat Freddy's (530-7260), 4100 Redwood Rd., Oakl.

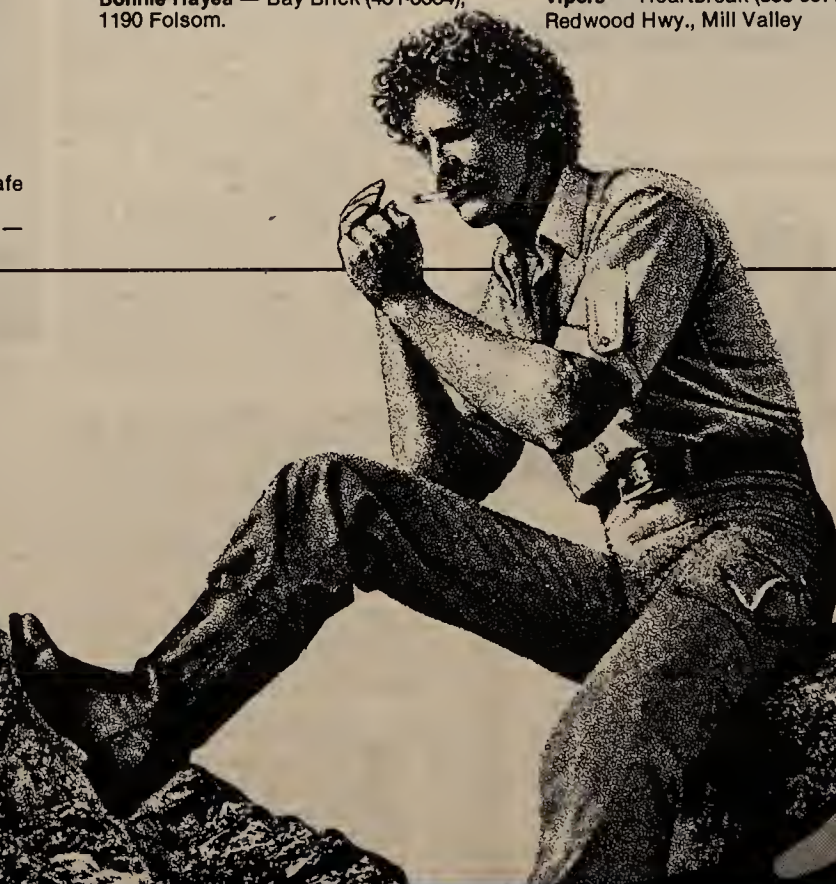
Madeline Eatman/Dick Hindman — New Orleans Bar & Grill (339-9151), 2088 Mountain, Oakl.

MARIN COUNTY

Fat Chance — New George's (457-1515), 842 Fourth St., San Rafael
Vipers — Heartbreak (388-6577), 555 Redwood Hwy., Mill Valley

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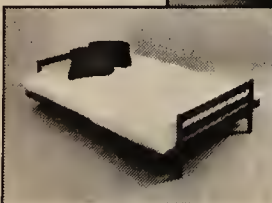


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FRIDAY 16

'The Suicide': Soviet Jewish dissident playwright Nikolai Erdman was the talk of the intellectual artists of Europe in the 1930s. Brecht, Gorki and Stanislavsky all applauded his work, which was eventually banned in the Soviet Union. Erdman was exiled and died in the '70s virtually unknown. *The Suicide* an early work, tells the story of a man contemplating death as an answer to his political situation. It is a black comedy — friends and neighbors, upon hearing of his plans, sell raffle tickets, taking odds on his life, and ask him to speak in their behalf, because "only the dead can say what the living think." 8 pm, The Phoenix Theatre, 301 Eighth St., SF. \$10; \$6 seniors and children. 431-6777. (Fri. at 8 pm. Through Sept. 10th.)

'Prophecy in America': Author and performer Felix Justice presents his one man show on Martin Luther King. The performance emphasizes the eloquence of King as an opponent of militarism, a crusader for equality and a man who "lived for reconciliation and brotherhood through the miraculous healing power of love." 8 pm, Church for the Fellowship of All People, 2041 Larkin, SF. \$7; \$2 students, seniors and unemployed. 550-7873. Fridays, through Aug. 30th.)

Cultural Odyssey: As part of People's Theater Coalition on-going series of experimental political theater, *We Shall Be Heard!*, local performance artists Idris Ackamoor and Rhodessa Jones, aka Cultural Odyssey perform. 8 pm, People's Theatre, Building B, Fort Mason, Marina at Buchanan, SF. \$8.50. 885-2790. (Fri.-Sun. with Sun. matinee at 3 pm. Through Aug. 18th.)

'Burlesque and Beyond — One Woman's Journey': Jane Brown and Company, one of oldest professional dance groups in the Bay Area, closes its summer season with an evening of selections from *Ellington Classics*, *Evolutionary Studies* and dances based on Shakespeare's *Macbeth*. Choreographed by Jane Brown, the summer series is an overview of her 40 years as a choreographer. 8:30 pm, 4226 Park, Oakl. \$6 and \$7. 530-6611. (Also and Sat/17.)

'Meantime': Mime/performer Leonard

Pitt appeared last September in *Meantime*, created as a "farewell for a while concert." Pitt, describing himself as a "Born Again Bay Area," offers *Meantime* as his first Bay Area appearance since returning from Europe using newly developed material. Music and sound by Tim White and Richard Yunglas, lighting by Jeff Hunt and projections by Thomas Tisch. 8:30, New Performance Gallery, 3153 17th St., SF. \$8.50. 863-9834. (Thurs.-Sun. at 8:30. Through August 25th.)

Klezmorim: Described as indescribable, the nationally acclaimed Berkeley band *Klezmorim* offers a mix of "music hall comedy, cartoon music and surrealistic images from the Late Late Show." Founded by Lev Liberman, the group began by playing in the streets. They operate as a musical collective, all group members contribute to the writing of shows and musical arrangements, offering a show

robot world. 10 am-4:30 pm, Lawrence Hall of Science, Centennial near Grizzly Peak, Berk. \$2.50; \$1.50 children. 642-2275. (Also Sat/17 and Sun/18.)

Bert Houle Mime Theatre: Mime artist Houle offers a performance of selections from his repertory including *The Seeker* and *The Midnight Snack* as well as two premiere pieces, *The Word* performed to the music of Phillip Glass and *The Artist* performed to Paganini's *Introduction and Variation on the G String* 8:30, Victoria Theatre, 16th and Mission, SF. \$7. 863-7576. (Also Sat/17, Fri/23 and Sat/24.)

'Pot of Gold': Local video artist Leana Wolfe presents a two hour documentary on the organization behind and the future for Jesse Jackson's Rainbow Coalition. Shot from May through October of 1984 and just recently finished, the work was produced through Peralta College Television. Shows with a short by Don Ferguson titled, *Where Is the Rainbow*. 7:30 pm, Video



In 'Butterfly,' a Japanese woman yearns for America. Presented at The Lab, 1805 Divisadero, SF. See Tues/20.

that "hovers on the edge of an after-hours jam session." 8 pm, One Act Theatre, 430 Mason, SF. \$10-\$12. 421-5355. (Tues.-Sat. at 8 pm; Sun. at 7:30 with Sat. and Sun. matinees at 2 pm. Through Aug. 31st.)

Robot Festival: Ongoing interactive exhibits, including a copy of the robot arm used by astronauts on the moon, free demonstrations, films, workshops and special shows are all part of the plan to introduce the public to the differences between the R2D2 film stars and the real

Free America, 442 Shotwell, SF. \$4. 464-3253.

'Summer Flights': Dancers Ed Mock, Gary Palmer, Ron Petersen, Tance Johnson, Cecelia Bowman, Cathleen McCarthy and Marsh Wales Brown of the Theatre Ballet Taipei perform a modern dance concert. 8 pm, Zellerbach Playhouse, UC Berkeley, Bancroft and Telegraph, Berk. \$6-\$8. 642-9988.

'Selling Bombshells': The Gulf of Farallones offers a "location play," complete with live action, music, masked actors, slides and a 16 mm color film, *Selling Bombshells* is staged on the street. A black comedy written and directed by Karl Danskin, the piece explores men in high finance marketing and women who appear in advertisements. 9 and 10:30 pm, Mary, between 5th and 6th streets and Howard and Mission, SF. \$4. Reservations recommended. 824-1504. (Fri. and Sat. Through Sept. 7th.)

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ENTERTAINMENT AND INFORMATIVE EVENTS IN THE CENTRAL BAY AREA

SATURDAY

17

'A Midsummer Night's Dream': 7 pm, Jonh Hinkel Park, Southampton at The Arlington, Berk. See "Critics' Choice," page 4.

★ Wooden Boat Festival: The Wooden Boat Foundation of California sponsors its second annual festival dedicated to the "perseverance and preservation of the wooden boat." Owners of wooden row, sail and power craft display their boats at the Marina Bay Yacht Club next to the festival grounds, which also feature arts and craft booths, sculpture exhibits, demonstrations, food and entertainment. 10 am-6 pm, 1630 Marina Way South, Richmond Marina Bay, Richmond. Free. 237-8295.

★ 'Unfinished Business': Steven Okazaki screens his most recent film documenting the Japanese American internment through the personal stories of three individuals who have fought to have their cases re-opened, including Gordon Hirabayashi who's case is currently being retried in Seattle. Attorney Dennis Hayashi is on hand to answer questions and give an update on the present situation. 2 pm, SF Public Library, Western Addition Branch, 1550 Scott, SF. Free. 346-9531.

★ 'Taming of the Shrew': The San Francisco Shakespeare Festival opens their free Shakespeare in the Park program with the rousing romantic comedy about the age-old struggle of the sexes. Also offered is a Brecht musical *Mann Ist Mann*. Noon (Shrew); 4 pm (Mann). Golden Gate Park, Flower Conservatory Meadow, SF. Free. 788-1183.

'Burlesque and Beyond — One Woman's Journey': See Fri/16.

Robot Festival: See Fri/16.

Bert Houle Mime Theatre: See Fri/16.

SUNDAY

18

'The Jazz Violin Celebration': 8 pm, Great American Music Hall, 859 O'Farrell, SF. See "Critics' Choice," page 4.

Antique Toy Show: Flights of Fancy presents everything from Dick Tracy dolls to Toonerville trolleys in an afternoon of toy-filled memorabilia. The toys and miniatures are exhibited, sold and traded against a backdrop of rare and vintage silent films and old cartoons including *Teddy Bears*, a 1907 film using puppet animation. 11 am-4 pm, Flights of Fancy, 175 San Marin Dr., Suite 130, Novato. \$3. 892-6097.



Mad about the marsupial: The koalas are coming out of quarantine at the San Francisco Zoo. See Thurs/22.

★ Summer Street Fair: The City of Berkeley celebrates the end of summer and the return of UC Berkeley college students with an outdoor crafts fair. Street vendors move into the streets, Telegraph closes from Channing to the campus and the unique handicrafts that have distinguished the avenue for a couple of decades are offered for sale. 11 am-6 pm, Telegraph and Bancroft, Berk. Free. 644-6359.

★ Ethnic Dance Festival — Highlight: The sights and sounds of



'The Coyotes' (l. to r.), Muzzleguts (Bill Rowat), Slobberjaw (Greg Browman) and Moonshadow (Andrew Kelm) in Caravan Stage Company's play by the same name, presented at Glen Park. See Thurs/22.

African, Philippine, West Indies limbo, Spanish flamenco and Eastern European folk dances fill Stern Grove as the five Bay Area dance companies who have been participating in this year's multi-cultural dance festival close its 7th year. 2 pm, Stern Grove, Sloat and 19th Ave., SF. Free. 398-6551.

'White Food' and 'Tete a Tete': Video Artist Steven Laub presents his Phelan award winning video, *White Food*. Laub, who describes his works as "visual stories, not obviously narrative," experiments with war news footage screened against a table laden with food in *White Food* and against people in his most recent video, *Tete a Tete*. 8 pm, Video Free America, 442 Shotwell, SF. \$4. 648-9040.

Robot Festival: See Sun/18.

MONDAY

19

Return of the Secaucus 7 and 'Hair': 5 and 9:30 pm ('Seven') and 7:15 pm ('Hair'), UC Theatre, 2036 University, Berk. See "Critics' Choice," page 4.

Marshall Crenshaw needs a guitar player: Crenshaw — whose first LP gathered critical accolades, comparisons to the Beatles, Elvis Costello, etc. — is looking for a guitar player and singer to accompany him on a national tour in early October, and going about it in good old star-search fashion. Having just finished recording a Warner Brothers' LP with the help of T-Bone Burnett, Mitch Easter and members of NRBQ, Crenshaw is having another crack at stardom and needs a guitar hero to fill out the band. Those interested should send a tape and photo to: Marshall Crenshaw, P. O. Box 534, NY, NY, 10185.

★ Kodak's Photography Exhibit: American magazine photographers are honored in this 60-piece exhibit sponsored by Art Programs, Inc. to celebrate the 40th anniversary for the American Society of Magazine Photographers. The photos, representing the imagery and techniques of state-of-the-art photography, were all taken for corporate, advertising and editorial purposes. 7 am-6:30 pm, 1 Market Plaza, SF. Free. 552-1734. (Mon.-Fri., 7 am-6 pm. Through Aug. 30th.)

★ Humanism: Attorney Gordon Gamm speaks on the subject of humanism and on the activities of the American Humanist Association where he serves on the Board of Directors. 7:30 pm, Homestead Savings Community Room, 130 West Portal, SF. Free. 824-7174.

★ Denyse du Rol and Carter Radcliffe: Bay Guardian poetry contest winners du Rol and Radcliffe read selections from recent work in an evening upstairs in Leona's. 8:30 pm, Larry Blakes, 2367 Telegraph, Berk. \$2. 848-0886.

TUESDAY

20

'Shoot the Piano Player' and 'Stolen Kisses': 8:15 pm, Castro Theater, 629 Castro, SF. See "Critics' Choice," page 4.

★ Concerning the Spiritual — The '80s: In the 1930s, Bauhaus artist Wassily Kandinsky stated that art should come from "inner necessity." Now in the eighties, the San Francisco Art Institute exhibits the work of nine contemporary visual artists from California who have continued in the tradition of Kandinsky, using their art for self discovery and the realization of what artist Barnett Newman calls "onement," the experience of harmony between the self and the universe. Opening reception. 5:30-7:30 pm, SF Art Institute, 800 Chestnut, SF. Free. 771-7020.

Ringling Brothers and Barnum & Bailey Circus: If your nostalgic for childhood memories or looking for the ever-elusive family event, then take note, the circus is in town! Animal trainer Gunther Gebel-Williams works with 15 Bengal tigers, Asian and African elephants and Lipizzan stallions. The Flying Espanas, the Francini Duo and Satin (the circus's first black aerial troupe) offer high-flying trapeze acts. The Urias Motorcycle Troupe, riding supercharged 250cc motorcycles, perform in a 16 foot steel sphere and of course there are the acrobats — from Eastern Europe — the teeter-totters, the chimps, the performing dogs, the ever-present pageantry and the clowns. 7:30 pm, Oakland Coliseum, Nimitz Freeway and Hegenberger Rd, Oakl. 639-7700.

★ 'Contemporary Prints from New Zealand': Kate Coolihan speaks on New Zealand art as part of the World Print Council's exhibition of contemporary prints from the island nation. The exhibit is offered in conjunction with *Te Maori Art from New Zealand Collections* at the de Young Museum, the first international exhibition Maori art and ancestral treasures from the Polynesian civilization covering roughly 1000 A.D. to the late 1800s. 7:30 (lecture) Fort Mason, Marina and Buchanan, SF. Free. 776-9200. (Print Exhibition, Tues.-Sat. 11 am-6 pm, Through Sept. 14th.)

★ Near Death Experiences: Recent polls indicate that 15% of the people living in the U.S. have experienced a near death experience and "countless more" have encountered an out-of-body-experience. The connection and consideration of such altered states of consciousness is the subject of author Gordon B. Grigg's lecture, sponsored by the International Association for Near Death Experiences. 8 pm, John F. Kennedy University, Room 504, 12 Altarinda Way, Orinda. Free. 930-6525.

Emerald Web: Emerald Web presents an

evening of music and light effects, drawing from his latest album release *Lights of the Ivory Plains*. Web uses flutes and synthesizers in the star-and-laser filled environment of Morrison Planetarium. 8 pm, California Academy of Science, Golden Gate Park, near JFK, SF. \$6. 668-8054. (Also Wed/21.)

'Butterfly': Set outside of Nagasaki, Japan just after World War II, this collage-style theater piece explores the "yearning for fantastical America" by a young Japanese woman who marries a Black-American soldier, is abandoned and eventually commits suicide. The play incorporates a multi-racial cast with disregard to the "actual" racial origin of the characters and uses mime, mask and dance to the accompaniment of Taiko drum in conveying the tale. 8:30 pm, Colab Theater, 1805 Divisadero, SF. \$6.50. 346-4603. (Also Wed/21.)

WEDNESDAY

21

Master Drawing — Fine Arts: Works by such masters as Rembrandt, Toulouse-Lautrec, Manet and Rodin are among the prints and drawings on view at the Fine Arts Museum of San Francisco. The exhibition is presented in conjunction with the publication of the museum's catalogue of 100 exhibited works. 10 am-5 pm, Museum of Fine Art, California Palace of the Legion of Honor, Lincoln Park, El Camino del Mar and Legion of Honor Dr., SF. \$3; \$1 seniors and children. 221-4811. (Wed.-Sun. 10 am-5 pm. Sat. 10 am-noon. Free. Through October 13th.)

★ 'Yesterday's Tomorrow — Paat Vilalona of the American Future': Buckminster Fuller designed the Dymaxion House in 1927, Frank Lloyd Wright and Norman Bel Geddes developed a variety of streamlined futuristic dwellings, planners made models for colossal metropolitan centers and engineers designed transportation models including a Lincoln Futura which was used as the Batmobile for the television series "Batman." These and other novelties, both curious and disconcerting, make up the exhibit now offered at the Oakland Museum. 10 am-5 pm, 10th St. and Oak, Oakl. Free. 273-3401. (Wed.-Sat., 10 am-5 pm; Sun. noon-7 pm. Through Oct. 27th.)

'Physics For Poets': Paul Hewitt offers a beginning non-mathematical course in conceptual physics for would be scientists, artists and poets. The course explores the "elegant way in which all the physical principals of nature interconnect" and is available for credit through SF City College. The Exploratorium, 3601 Lyon, SF. \$15 (California residents). 239-3390.

★ 'Introduction to Sea Vegetables': Alice Green offers three slideshows on sea vegetables, *Why Eat Seaweed*, *The Intertidal* and *Harvesting in Japan*. In addi-

tion Green offers demonstrations and samples of sushi and other simple Japanese dishes. 7-9 pm, Marina Middle School, room 321, 3500 Fillmore, SF. 50 cents donation for food. 561-1900.

★ 'The Invisible Tribe': KQED-TV's "Express" looks at the life of Nancy Brown, a Paiute Indian who came to San Francisco with her five-year-old son seeking work, in an investigation into the plight of the urban Indian. Presented as part of week-two of Pledge-free August, KQED's current effort to raise funds without the air-time pledge soliciting. 8 pm, KQED-TV, Channel 9. 553-2217.

Emerald Web: See Tues/20.

Butterfly: See Tues/21.

THURSDAY

22

Koala Bear Crossing: Clarry and Frosty, the two young Australian koalas are coming out of quarantine and making their first public appearance since arriving from Brisbane last month. The SF exhibit, patterned after an Australian outback station, allows visitors to watch the marsupials (that is animals born before they are developed — koalas when they are about the size of a nickel — and then nurtured in their mother's pouch for about six months) in their natural habitat. 10 am, SF Zoological Gardens, Sloat and 45th Ave. SF. \$2.50; \$.50 seniors; children free. 661-2023.

★ Poster Sale: UC Berkeley Art Museum is selling thousands of posters covering a range of themes including film, art, rock, travel photography and children's art. Some of the posters are signed by the artists and prices range from \$.50 to \$50. 11 am-5 pm, University Art Museum, 2626 Bancroft Way, Berk. Free. 642-1438.

'The Coyotes': Hailing from British Columbia, the Caravan Stage Company brings their horse-drawn traveling theater show out of its usual rural setting and into the urban density of the Bay Area to tell the comic tale of a struggle between a pack of coyotes, a handful of farmers and some determined and not-so-likeable land developers who would like to believe that money and power are the only issues that count. Bring a cushion. 8 pm, Glen Park, Bosworth and Elk, SF. \$6-\$7; \$5-\$6 seniors; \$3-\$4 children. 821-9652. (Also Fri/23 and Sat/24 at 2 and 8 pm.)

FRIDAY

23

Panel of Single Women: Carolyn Kellams, talk show guest and author of *The Single Woman's Datebook*, hosts a panel of five women, all experts on the fairer sex, who have gathered for the considerable task of faithfully explaining "anything and everything they (men, that is) have wanted to know about the opposite sex." 7:30-10:30 pm, Ramada Renaissance Hotel, SF. \$25. 776-7670 or 282-3096.

Jazz In the City Film Festival: *Legends of Jazz on Film* opens a three day festival to benefit the upcoming Jazz in the City music festival in October. Rare clips of Duke Ellington, Count Basie, Charlie Parker, Louis Armstrong, Charlie Mingus, Billie Holiday, Cannonball Adderley and others are part of this evening's show. Also showing is *Rock and Roll Review*, *Jazz on a Summer's Day* with Mahalia Jackson, Chuck Berry and others *Art Pepper — Notes From a Jazz Survivor* and *Jackie McClean on Mars*. Call for complete schedule of times. 8 pm, Roxie Cinema, 3117 16th St., SF. \$5. 392-5999 or 863-1087. (Also Sat/24 and Sun/25.)

Scoop Nlaker and Stony Burke: KFOG radio news reporter and all-around personality performs with physical comedian Stony Burk, recently in George Coates production of *Rarearea*, in an evening of humor and performance. Tonight's show closes the collaborative effort coordinated by theater director Bill Talen to raise funds for a new home for Intersect. For The Arts. 8:30 pm, 13 Columbus, SF. \$7. 397-6061. (Also Sat/24.)

— Molly Dwyer and Sean Elder

RAPPIN'

continued from page 3

the screams were so intense that the force of it literally blew the hair away from our faces. It's as close as I've ever come to seeing someone actually tearing the roof off the house.

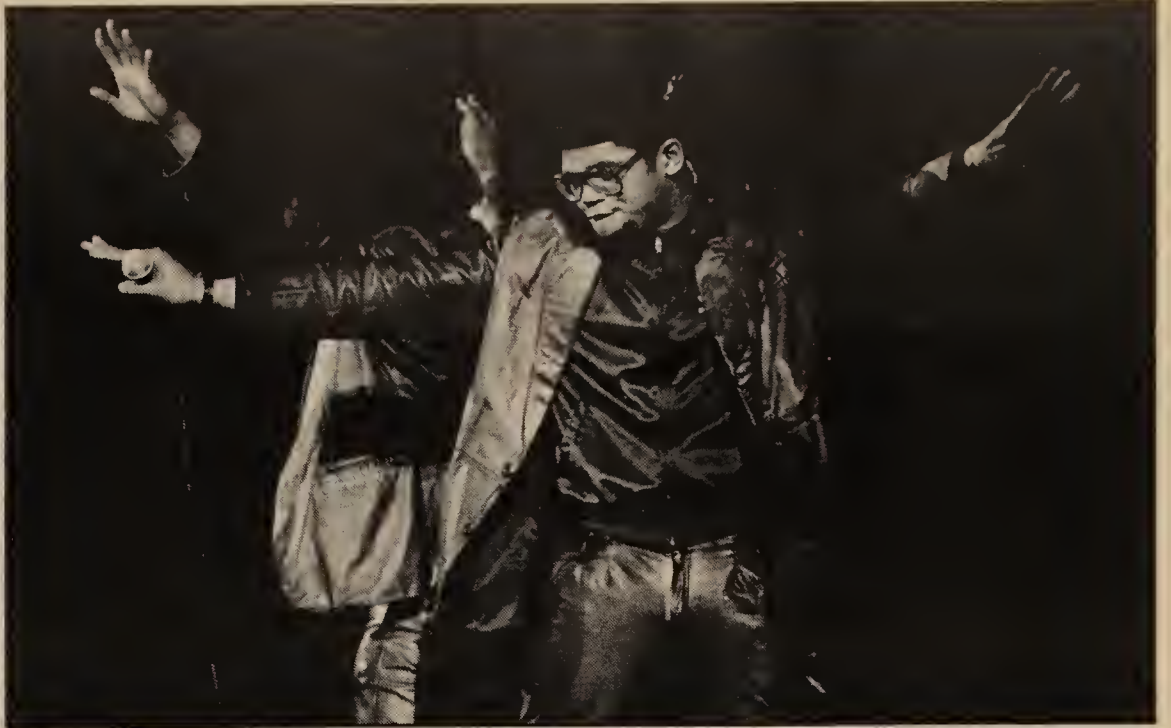
"I know that you've seen some great acts tonight," DMC told the crowd a moment later. "But tonight this is my motha-fuckin' house." From the way that statement was greeted, it was plain that he wasn't talkin' trash. Run-DMC was clearly the hero of the show and they got down to business with three tracks off their first album, "It's Like That," "Hard Times," and "Sucker MCs." As it did with Grandmaster Flash hours earlier, the audience chanted in unison with the headliners, filling the huge room with an eerie energy. It was as if the collective energy of the crowd's unconscious yearning for stardom had been released to fill the Coliseum with its vibrant

youthful potency. It was like taking a shower in the fountain of youth.

Drooping group

"Can You Rock It Like This," a heavy rock rap that swings more than most was next, but our group was drooping. We'd been at the Coliseum for close to four hours suffering through mushy sound, long delays and the senseless introductions of the star-struck MC. Without intending to slight Run-DMC, we surrendered our seats and staggered back out into the cool night air. Though the acts had been professional and energetic, the overall experience — due mostly to the show's poor pacing, overlong wait between performers and the wearing regularity of the 4/4 beat — had left us drained and dissatisfied. The feeling was similar to the metal fatigue I used to submit my body to reviewing heavy metal shows.

Rap, in fact, may be the black answer to heavy metal. Like h.m.,



Run (l.) and DMC were the kings of Rap at Fresh Fest II.

rap is a music created to cater to the raw force of the unformed male ego; hence its obsession with showing off, glorifying one's sexual prowess while putting women down at the same time and mistaking material things for personal power. Both forms are championed by young people who live at home, kids on the edge of adolescence without access to personal, political or economic power.

Adolescent anger

Like their suburban cousins, inner-city kids are growing up in a

world they don't want and didn't ask for. It makes them mad, but what to do with the anger? Confrontation is too frightening, understanding takes too much time, and adulthood is too far away. Better to renounce maturity as a lie perpetuated by the power structure and burn the candle at both ends by becoming the ultimate party animal. Since "manhood" is implicitly forbidden by different combinations of economics, race and inexperience, rappers and rockers alike look for a way out in a world peopled by perpetual adolescents bent on

never-ending rounds of drinkin', druggin', smokin', fuggin' and music.

Adults may think that rap is dead, or dead boring, just as they're wont to say that heavy metal's on its last legs, but a quick listen to your local teen radio station will tell you that rap 'n' roll's a long way from the end of its commercial and cultural road. As long as kids hate their parents and believe in life's endless teen movie, they'll have The Fat Boys and Van Halen to supply the soundtrack. ■

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Bernard Weiner
San Francisco Chronicle

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funny production I urge
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Terry Baum
Bay Area Reporter

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NIGHTLIFE

continued from page 6

timental "I'm Getting Sentimental Over You," and a lush ballad medley. But the democratic nature of the blowing gave the 77-year-old master rather short shrift in the too-typical "festival style" jam.

The Concord Festival extended itself this year, adding a jazz-rock fusion night and beefing up the program in places. But just as Carl Jefferson has built a record company with a reliably even-tempered sound and dependably high quality, earning a faithful audience that knows what to expect, the Festival, after 17 years, tools along in a cozy groove which pleases a steady clientele, and is unlikely to run off the road.

Reckless Pope

In comparison even to what was the most adventurous of Concord's four nights, tenor saxophonist Odean Pope sounded absolutely reckless at Concepts Cultural Gallery on Saturday night. Known most for his six-year-long stint in drummer Max Roach's Quartet, Pope is one of

the strongest tenor players working in the John Coltrane tradition; he has been called "the most underrated tenor" of the '80s. The 46-year-old South Carolina native and Philadelphia resident is a technical virtuoso and, as he proved conclusively at Concepts, is bursting with ideas to challenge his own skills of expression.

Accompanied by a high-energy quartet including drummer Eddie Moore, bassist Mel Graves and violinist Michael White, Pope blew staggering solos into a dense, rhythmically charged mix. Using tricky fingering and circular breathing (where exhalation through the horn never stops), he explored an exotic range of scales and achieved awesome sounds, from piercing shrieks to wrenching howls connected through rich multiphonics and other-worldly overtones. His tone was likewise varied — warm, full and soft or hard and steely, as the feeling required.

White (who was inspired in the limited space he was given), Graves and especially Moore were excellent foils for Pope's careening excursions. Through two sets, and distilled with almost terrify-

ing power in one tenor/drums duet, Pope challenged the attentive audience that filled up the intimate room atop Jenny Lind Hall. His music, influenced by the legendary Philadelphia pianist Hassan Ibn Ali as well as Coltrane, bassist Jymmie Merritt and drummer Roach, is complex, passionate, demanding and enthralling. He will be returning to Oakland in late October with Roach and should not be missed. ■

THEATER

continued from page 7

Russia outlawed

None of this is particularly enlightening (in fact, highly technical pieces tend to unwittingly undercut themselves when they attempt to criticize the domination of modern technology) but it is amusing. There are moments of profundity — after the infamous Reagan line about "outlawing Russia" is played, Pitt emerges wearing a wonderfully evocative mask and staggers around, recoiling as the music zaps him, almost like a pop Samuel Beckett figure trapped in an electronically absurd world. But generally, *Meantime* skims lightly over its themes. Coates and Pitt will generate one striking image or funny line and move on, cavalierly ignoring connections, and doing it all with such verve and style that you don't really care.

But this patchwork quality prevents *Meantime* from achieving a unified vision, a coherent message. For despite certain repeated motifs — the tyranny of cultural programming, the liberating power of the imagination — *Meantime's* aesthetic is simply too gentle, too satisfied with its own flow, to allow its positions to be plotted. You've got to stop the train and get off if you want to see where you are, and this performance just keeps on cruising. There's a lot more time than meaning in *Meantime*.

Getting control

Meantime is a funny, clever show, and it doesn't promise more than it delivers. Still, it would benefit from more connections, more development. In one of the show's big lines, Pitt says, "There is no problem in determining what your attractions and repulsions are going to be — you just have to get control of the sources of information."

There's a lot of information thrown at us in *Meantime*, but not always a lot of control. Non-control may be the part of Coates's and Pitt's message, but drama has always made such

points far more emphatically than performance, variety or cabaret. If talents like Pitt and Coates got out of the flow, out of the painting, and into sustained metaphor, into ideas, into drama, that flow would really appear—and it would take us much farther. ■

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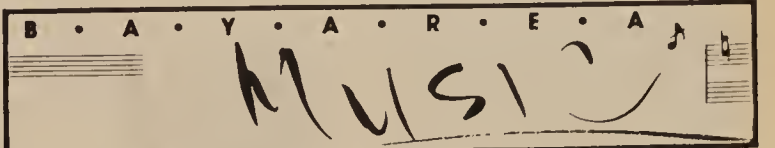
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PLAYBILL

COMPLETE WEEKLY ENTERTAINMENT LISTINGS FOR SAN FRANCISCO AND THE BAY AREA

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COMEDY

A complete guide to comedy performers appearing at local clubs and theaters.

SAN FRANCISCO

BAYBRICK: Fri/16: Rick and Ruby; Sat/17: Femprov. Shows at 6 pm. 1190 Folsom. 431-8334.

COBB'S PUB: Fri/16 and Sat/17: Jimmy Brogan, Jon Ross and Jake Johansen. Sun/18: Femprov. Mon/19: Rey Booker hosts All Pro Comedy Showcase; Tues/20: Steve Kravitz hosts Pro Comedy Showcase; Wed/21 and Thurs/22: Barry Sobel and Al Clethen. Shows at 9 pm with additional 11 pm show Fri. and Sat. 2069 Chestnut (near Steiner). 563-5157.

GOLDEN GROMMET: Mon/19: Open mike at 9 pm. 834

Irving. 564-6627.

HA-HA A GO-GO: Fri/16-Sun/18: Rey Booker and Bob Rubin; Mon/19: All Pro Comedy Showcase; Tues/20: Open Mike; Wed/21: Steve Pearl Plays Favorites; Thurs/22: Michael Pritchard and Milt Abel. Shows at 9 pm with additional 11 pm show Fri. and Sat. 408 Clement. 386-4242.

LIPP'S BAR & GRILL: Fri/16: National Theatre of the Deaf; Sat/17 and Thurs/22: Faultline. Shows at 8:30 pm. 201 9th St. 552-3466.

MARRIOTT'S FISHERMAN'S WHARF: Thurs/22: Will Durst, Paddy Morrissey and Alex Reid at 8 pm. Columbus and Bay. 775-7555.

THE OTHER CAFE: Fri/16-Sun/18: Jerry Seinfeld and Warren Thomas; Mon/19: Comedy auditions; Tues/20: New Material Night; Wed/21 and Thurs/22: Bobby Slayton and Jake Johansen. Shows at 9 pm with additional 11 pm show Fri. and Sat. Cole and Carl. 681-0748.

PUNCH LINE: Fri/16 and Sat/17: Dana Carvey, Ken Sonkin and Kurt Weldon; Sat/18: Kurt Weldon hosts SF Comedy Showcase; Mon/19: "Night of Stars" by SF Comedy Underground; Tues/20: 10th Annual SF International Stand-up Comedy Competition, semifinal round, night 1; Wed/21 and Thurs/22: Jim Samuels, Tim Bedore and Jose Simon. Shows at 9 pm with additional 11 pm show Fri. and Sat. 444 Battery (near Washington). 474-3801.

VALENCIA ROSE: Fri/16: Women's Comedy at the Rose; Sat/17: Gay Comedy Night; Mon/19: Gay Comedy Open Mike. 766 Valencia (near 18th St.). 863-3863.

EAST BAY

LA VALS: Fri/16: Perry Kurtz hosts Open Mike at 9 pm. 1834 Euclid, Berk. 843-5617.

LARRY BLAKE'S: Fri/16 and Sat/17: Bob Batchelder, Frank Ergas and Bill Bronner at 9 pm. 1221 Broadway, Oakl. 839-4163.

TOMMY T'S: Fri/16-Sun/18: Billy Jaye and J'nene Hansen; Tues/20: John Donovan hosts Open Mike; Wed/21: 10th Annual SF International Comedy Competition, semifinals; Thurs/22: "Chicago" Steve Barkley, O'Allan Moss and Chris Titas. Shows at 9 pm with additional 11 pm show Fri. and Sat. 150 W. Juana, San Leandro. 351-5233.

DANCE

A complete listing of dance performances at local studios and performance spaces.

SAN FRANCISCO

Summer Open Stage Series: Centospace presents an evening of independent experimental artists working in dance, theater, video, comedy and performance art. Performers include Joan Lazars, Brook Klem, Susie Hara and Nancy Endy. Fri/16, Sat/17, Fri/23 and Sat/24 at 8:30 pm, Centospace, 2840 Marinopolis. 861-5059.

Ethnic Dance Festival Highlights: The Stern Grove Midsummer Music Festival closes with dance selections from around the world provided by five Bay Area dance companies. The Harembees Dance Ensemble performs African dance, J'Ouvey Folk Company presents West Indian limbo dance, Theatre Flamenco offers flamenco, Kalliang Kulintang ensemble

performs dances from the Philippines and Khadra International Folk Ballet offers dances of Eastern Europe. Sun/18 at 2 pm, Stern Grove, 19th Ave. and Sloat. 398-6551.

EAST BAY

Jane Brown and Company ends its summer season with dance selections from *Ellington Classics*, *Evolutionary Studies* and *Lady MacBeth*. The performance is part of the company's summer series titled "Burlesque and Beyond: One Woman's Journey," a retrospective of choreographer Brown's work over the past 40 years. Fri/16 and Sat/17 at 8:30 pm, 4226 Park, Oakl. 530-6611.

'Summer Flights': Dance Action in association with the Cal Performance Community Sponsorship Program presents dancers Ed Mock, Gary Palmer, Ron Petersen, Tance Johnson, Cecelia Bowman, Cathleen McCarthy and Marsha Wales Brown in concert. Fri/16 at 8 pm, Zellerbach Playhouse, UC Berkeley, Bancroft near Telegraph, Berk. 642-9888.

MOVIES

Listings for all Hollywood extravaganzas, art films, political documentaries and classic revivals in the central Bay Area. Since programs are subject to last-minute revisions, call theaters to verify times and titles.

Bargain Matinees

FIRST RUN

AMERICANA. Very low-keyed movie from director/star David Carradine who's a Green Beret Vietnam vet/jack-of-all trades who wanders into a Kansas village in 1973 and stays to fix its derelict carousel while Barbara Hershey watches. A little more than that happens, but not much. **SAN FRANCISCO:** Opera Plaza (Van Ness and Golden Gate. 771-0102): call theater for times.

BACK TO THE FUTURE. **SAN FRANCISCO:** Regency I (1320 Sutter at Van Ness. 673-7141): daily at 12:45, 3:10, 5:30, 8:05 and 10:30. **EAST BAY:** Century (821 Oakport, Oakl. 562-9990): daily at 12:15, 2:40, 5:05, 7:30 and 10:05. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at 12:30, 2:45, 5, 7:30 and 10. **California** (Kittredge at Shattuck, Berk. 848-0602): daily at 12:30, 2:45, 5, 7:15 and 9:30.

BAD BOY. Thoughtful, leisurely paced story of a period in bound-for-the-priesthood Kiefer Sutherland's Catholic adolescence with parents Liv Ullmann and Peter Donat, during which he witnesses a murder that changes his life forever. Ullmann and Donat are outstanding, and watch out Donald Sutherland, your son's gaining on you rapidly! **SAN FRANCISCO:** Cannery (Leavenworth at Beach. 441-6800): daily at 2, 4:30, 7 and 9:15. **EAST BAY:** Act (2128 Center at Shattuck, Berk. 548-7200): daily at 7 and 9 with Sat. and Sun. matinees at 1, 3 and 5.

BLACK CAULDRON. Classic Disney animation in a fright-and-fun, best-of-both-worlds combination in which hero Teran and prescient porcine Hen Wen fight the truly evil Homed King's attempt to recruit the black cauldron's ghastly

ghostly army and rule the world. Toddlers and pre-teens will love it. **SAN FRANCISCO:** Regency III (420 Mason at Geary. 781-1541): daily at 1:20, 3:20, 5:20, 7:20 and 9:20. **EAST BAY:** Albany (1115 Solano, Albany. 524-5656): daily at 1:15, 3:05, 6:45 and 8:30.

THE BRIDE. **SAN FRANCISCO:** Cinema 21 (Chestnut at Steiner. 921-1234): call theater for times. **EAST BAY:** Berkeley (2425 Shattuck at Haste, Berk. 848-4300): daily at 2, 4:30, 7 and 9:30.

CAMILA. **SAN FRANCISCO:** Mercury (2240 Union at Steiner. 563-7300): daily at 6 and 10 with Sat. and Sun. matinees at 2.

THE COCA COLA KID: Coca Cola sends whiz-kid salesman Eric Roberts to a remote spot in Australia that doesn't sell its product. There he comes up against legendary rival-who-believes-in-old-fashioned-values Bill Kerr, and the battle involves romantic interest Greta Scacchi and more off-the-wallness than a movie can stand. Roberts is first-rate, but can't singlehandedly unscramble all the confusion. **SAN FRANCISCO:** Lumiere (1572 California at Polk. 885-3200): daily at 1:15, 3:15, 5:15, 7:15 and 9:15.

COCODN. Wonderfully heartwarming, down-to-earth coming together of friendly extraterrestrials and elderly humans in which Don Ameche, Hume Cronyn, Jessica Tandy and Wilford Brimley find the fountain of youth in a movie you'll get so wrapped up in you'll hate it to end. **SAN FRANCISCO:** Galaxy (1285 Sutter at Van Ness. 474-8700): daily at 11:15 am, 1:45, 7:15 and 9:45 with additional shows Sat. and Sun. at 4:30. **Stonestown** (19th Ave. and Winston. 221-8181): daily at 12:30, 3:15, 6, 8:30 and 10:55. **EAST BAY:** Grand Lake (3200 Grand, Oakl. 452-3556): daily at 7:30 and 10 with Sat. and Sun. matinees at 2:15 and 5. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:45, 4:30, 7:15 and 9:45.

DANGEROUS MOVES. You don't have to play chess to find this championship-showdown movie absorbing Grandmaster and Soviet Jew Michel Piccoli is challenged by much younger temperamental dissident Alexandre Arbatt in Geneva, but the movie's not so much about the game as the psychological games the Soviets play and involved enough to keep you fascinated. **SAN FRANCISCO:** Mercury (2240 Union at Steiner. 563-7300): daily at 8 with Sat. and Sun. matinee at 4. **EAST BAY:** Rialto (Gilman near 7th St., Berk. 526-6669): daily at 6:45, 8:45 and 10:45 with Sat. and Sun. matinees at 2:45 and 4:45.

DESPERATELY SEEKING SUSAN. Bizarrely diverting story in which brazen Madonna gets mixed up with classy, unfulfilled wife Rosanna Arquette via classified ads, and Arquette enters Madonna's weird, punk world while suffering from amnesia. Not for everyone but very well done, and those who dig the scene will love it. **SAN FRANCISCO:** Opera Plaza (Van Ness and Golden Gate. 771-0102): daily at 6:10, 8:15 and 10:20 with Sat. and Sun. matinees at 1:45 and 3:55. **Balboa** (38th Ave. and Balboa. 221-8185): daily at 1:15, 5 and 8:45.

EMERALD FOREST. The movie purports to be about the effect of modern man's concrete-type civilization on Stone Age Indians in the Amazon jungle. Though the film's full of fascinating tribal rites and beautiful scenery, Boothe Powers as an engineer and Charley Boorman as his young son captured by the Indians and not seen again for ten years give poor performances, there's no emotion and the theme is far too often an excuse for violence. **SAN FRANCISCO:** Alhambra (Polk and Green. 775-5656): daily at 12:40, 2:55, 5:10, 7:25 and 9:40. **Alexandria** (Geary at 18th Ave. 752-5100): daily at 1, 3:30, 5:45, 8 and 10. **EAST BAY:** Piedmont (4186 Piedmont at 41st St., Oakl. 654-2727): daily at 12:45, 2:55, 5:05, 7:15 and 9:25.

E.T. SAN FRANCISCO: Empire (85 West Portal at Vicente. 661-5110): daily at 3 and 7. **Balboa** (38th Ave. and Balboa. 221-8185): daily at 12:15, 4:20 and 8:30.

FLETCH. Chevy Chase is a supposedly wisecracking investigative reporter who gets mixed up via Tim Matheson in all kinds of trouble while working on a drug story. The real trouble is that the patter's uneven, there's no character development and Chase is never off-camera, seeing how many disguises he can get in and out of—pity one of them wasn't that of a good performer. **SAN FRANCISCO:** Balboa (38th Ave. and Balboa. 221-8185): daily at 3:10, 6:55 and 10:40.

FOLLOW THAT BIRD. The Sesame Street gang's all here in their first feature film, in which Big Bird is shipped to the bird-brained Dodo bird family in Illinois by do-gooder Miss Finch. Big Bird's unhappy and flies the coop, and it's Muppets to the rescue. The movie's fine as long as they're on the screen, but lags when they're not. Still, preschoolers will probably love it anyway. **SAN FRANCISCO:** Empire (85 West Portal at Vicente. 661-5110): daily at 1:15, 5:15 and 9:15.

THE 400 BLOWS. Newly restored 35mm Scope print of Francois Truffaut's 1959 first feature film. In which 13-year-old Jean-Pierre Leaud is faultless as the lonely, unloved young adolescent who ends up in reform school, more from lack of understanding than anything else. A little classic. **SAN FRANCISCO:** Opera Plaza (Van Ness and Golden Gate. 771-0102): daily at 6, 8 and 10 with Sat. and Sun. matinees at 2 and 4.

FRIGHT NIGHT. Highly entertaining tongue-in-cheek-to-terrifying story in which likable William Ragsdale sees menacing neighbor Chris Sarandon about to sink fangs into a victim's neck. Nobody except Ragsdale believes Sarandon's a vampire until horror-movie-actor-turned-late-night-TV-show-host Roddy McDowall reluctantly helps him out. As fun-

The door was always open... until she asked for the keys.



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KEVIN WADE

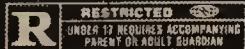
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Palo Alto/Palo Alto Square
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WATSONVILLE - Pajaro
SANTA ROSA - UA Cinema
SALINAS - Northridge
MORGAN HILL - Morgan Hill

Playbill, the Bay Guardian's weekly entertainment directory, provides a complete rundown of each week's comedy, dance, movie and theatrical performance offerings in the central Bay Area, plus our critics' picks of the week's more interesting live music. For your performance or event to be included in these listings, we must receive complete written information by 1 pm on the Wednesday preceding publication. There are no exceptions to this deadline. We welcome photographs, but we cannot be responsible for their return. Send information to Playbill, SF Bay Guardian, 2700 19th St., SF 94110.

These listings are compiled by Molly Dwyer. Movie commentaries are provided by Zena Jones and music commentaries by Sean Elder and Derk Richardson.

ny as it's frightening. **SAN FRANCISCO: Alhambra** (Polk and Green. 775-5656): daily at 2:10, 4:15, 6:20, 8:25 and 10:30 **EAST BAY: Century** (8201 Oakport, Oakl. 562-9990): call theater for times. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:45, 4, 6:15, 8:30 and 10:40.

THE HOME AND THE WORLD. Satyajit Ray's three-sided 138-minute love story's set in 1908, recently partitioned Bengal. Maharajah Victor Bannerjee wants traditional wife Swalika Chatterjee to become modern and has her tutored before presenting her publicly for the first time to hand some radical Soumitra Chatterjee, to whom she becomes attracted. It's a tragic choice, but the film's limited focus and slow, passionless pace make it too subtle to strongly feel the tragedy. **SAN FRANCISCO: Lumiere** (1572 California at Polk. 865-3200): daily at 1:30, 4:15, 7 and 9:30. **EAST BAY: Act** (2128 Center at Shattuck, Berk. 548-7200): daily at 6:30 and 9:10 with Sat. and Sun. matinees at 1 and 3:40.

JULES AND JIM. **SAN FRANCISCO: Four Star** (2200 Clement at 23rd Ave. 752-2650): daily at 6, 8:15 and 10:30 with Sat., Sun. and Wed. matinees at 1:30 and 3:45. **EAST BAY: Rialto** (Gilman near 7th St., Berk. 526-6669): daily at 6:15, 8:30 and 10:25 with Sat. and Sun. matinees at 2 and 4:10.

KEROUAC. **EAST BAY: Northside** (1828 Euclid, Berk. 841-6000): call theater for times. **Rialto** (Gilman near 7th St., Berk. 526-6669): call theater for times.

KEY EXCHANGE. **SAN FRANCISCO: Galaxy** (1285 Sutter at Van Ness. 474-8700): daily at 10:10 am, 12:10, 2:10, 6:45, 8:45 and 10:45 with additional Sat. and Sun. show at 4:15. **EAST BAY: UA** (Shattuck, Berk. 843-1487): daily at 12:30, 2:30, 4:30, 6:30, 8:30 and 10:30.

KISS OF THE SPIDER WOMAN. **SAN FRANCISCO: Kiss** (2261 Fillmore at Clay. 346-1123): daily at 12:15, 2:45, 5:15, 7:45 and 10:15.

LILY IN LOVE. Self-absorbed classical actor Christopher Plummer was desperately to star in screenplay-writing wife Maggie Smith's new movie, but she wants a blond Italian actor. The lengths to which both go to satisfy their personal desires are what makes this sophisticated, extremely well-acted and more-than-first-meets-the-eye comedy a delight. **EAST BAY: Elmwood** (College and Ashby, Berk. 848-0931): daily at 6 and 9:45 with Sat. and Sun. matinee at 2:15.

MAO MAX BEYOND THUNDERDOME. The first half's great Mad Maxman, with Mel Gibson discovering Tina Turner's Bartleby with its Underworld turning pig faces into methane and its battle-to-the-death Thunderdome. But instead of just pausing for breath, the movie dwells far too long on a sylvan sequence, and the thrill's gone. Even Turner chasing Gibson *Road Warrior*-style can't bring it back. **SAN FRANCISCO: Stonetown** (19th Ave. and Winston. 221-8181): daily at 6, 8 and 10:10 with Thurs.-Tues. matinees at 1:30 and 3:45. **Galaxy** (1285 Sutter at Van Ness. 474-8700): daily at 10:30 am, 1:15, 6:15, 8:40 and 11 with additional Sat. and Sun. matinee at 3:45. **EAST BAY: Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 6, 8:25 and 10:45 with Sat. and Sun. matinees at 1 and 3:30. **UA** (2274 Shattuck, Berk. 843-1487): daily at 3:35 and 8.

THE MAN WITH ONE RED SHOE. Muddled story about CIA cocaine shenanigans in Morocco, with chief Charles Durning looking for a patsy when his dirty deal's discovered and Dabney Coleman's coveting his job. Innocent fall guy, violinist-with-one-red-shoe Tom Hanks is embroiled in a Fey-deau farce. **SAN FRANCISCO: Alexandria** (5400 Geary at 18th Ave. 752-5100): daily at 3:15, 6:45 and 10:15.

NATIONAL LAMPOON'S EUROPEAN VACATION. **SAN FRANCISCO: Alexandria** (5400 Geary at 18th Ave. 752-5100): daily at 1:30, 5 and 8:30. **EAST BAY: Oaks** (1875 Solano, Berk. 526-1836): daily at 4:05 and 8.

PALE RIDER. Clint Eastwood's offbeat oater about greedy corporation barbie Richard Dussart's grab for gold in California, thwarted by a tiny group of independent miners headed by Michael Moriarty. Is it a semi-spoof? A myth? Hard to tell, but when Eastwood is off-camera, which is far too

often, the movie dies. **EAST BAY: Parkway** (1834 Park at E. 18th Ave., Oakl. 835-3535): daily at 8:10 with Fri.-Sun. and Thurs. matinees at 12:20 and 4:15.

PEE WEE'S BIG ADVENTURE. **SAN FRANCISCO: Alexandria** (5400 Geary at 18th Ave. 752-5100): daily at noon, 2, 4, 6, 8 and 10. **EAST BAY: California** (Kittredge at Shattuck, Berk. 848-0602): daily at 1, 3, 5, 7 and 9. **Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 6:45, 8:45 and 10:45 with Sat. and Sun. matinees at 2:30 and 4:30.

PRIZZI'S HONOR. John Huston's near-miss, wickedly satirical look at American Mafia Family life that has some very funny moments but also some slow ones, not helped by gang member Jack Nicholson playing a character part rather than a lead. Kathleen Turner's Nicholson's tax consultant wife/cum Mafia hitperson who doesn't understand Family loyalty. A brilliant concept only a little tarnished in the telling. **SAN FRANCISCO: Metro** (Union and Webster. 221-8181): daily at noon, 2:45, 5:30, 8:15 and 10:45. **EAST BAY: Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at noon, 2:30, 5, 7:40 and 10:15. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:15, 5:35 and 10.

PUMPING IRON II. George Butler tries to put a social as well as a physical gloss on his female bodybuilders, as his uniquely sculpted stars come up against Australia's iconic classic Bev Francis, to whom muscle is everything. But it's bodybuilding in *Flashdance*, and, ironically, it's the movie that's lacking muscle. **SAN FRANCISCO: Opera Plaza** (Van Ness and Golden Gate. 771-0102): daily at 5:15, 7:30 and 9:45 with Sat. and Sun. matinees at 1 and 3:10. **EAST BAY: Rialto** (Gilman near 7th St., Berk. 526-6669): daily at 6, 8:05 and 10:10 with Sat. and Sun. matinees at 1:45 and 3:55.

REAL GENIUS. **SAN FRANCISCO: Coliseum** (9th Ave. at Clement. 221-8181): daily at 1:30, 3:45, 6, 8 and 10. **Empire** (85 West Portal at Vicente. 661-5110): daily at 1:15, 3:25, 5:35, 7:45 and 9:55. **EAST BAY: UA** (2274 Shattuck, Berk. 843-1487): daily (from Wed.) at noon, 2, 4, 6, 8 and 10.

RETURN OF THE LIVING DEAD. **SAN FRANCISCO: Galaxy** (1285 Sutter at Van Ness. 474-8700): daily at 10:15 am, 12:15, 2:15, 6:15, 8:15 and 10:15 with Sat. and Sun. additional show at 4:15. **EAST BAY: Albany** (115 Solano, Albany. 524-5656): daily at 1, 3, 7 and 9. **Parkway** (1834 Park Blvd. at E. 18th Ave., Oakl. 835-3535): daily at 6:45 and 10:05 with Fri.-Sun. and Thurs. matinees at noon and 3:25.

ST. ELMO'S FIRE. **EAST BAY: Oaks** (1875 Solano, Berk. 526-1836): daily at 2, 8 and 9:45.

THE SHOOTING PARTY. Understated *Masterpiece Theater* look at the decline and fall of the Edwardian British Empire, epitomized in a 1913 weekend "shoot" at James Mason's country estate. Actors such as Edward Fox, Cheryl Campbell and Robert Hardy display the insularity and arrogance of the British upper crust, but it is Mason who breathes life into this otherwise very literary work. **SAN FRANCISCO: Gateway** (Jackson at Battery. 421-3353): daily at 6, 8:10 and 10:15 with Sat., Sun. and Wed. matinees at 1:30 and 3:45. **EAST BAY: Fine Arts** (2451 Shattuck at Haste, Berk. 848-2038): daily at 6, 8:10 and 10:15 with Sat. and Sun. matinees at 1:30 and 3:45.

SIGNAL 7. Unusual pseudo-documentary-style night in the lives of a group of SF DeSoto drivers led by Bill Ackridge and

Dan Leegant. They sit around, shoot the breeze and interact in a well-coordinated improvisational manner until a Signal 7, meaning a driver's in trouble, shatters their rough bonhomie. Not for those who like their movies structured, but a study with unique appeal. **EAST BAY: Elmwood** (College and Ashby, Berk. 848-0931): daily at 8 with Fri.-Sun. and Wed. matinees at 12:30 and 4:15.

SILVERADO. Set-in-1880s Western with loving attention to everything but theme, the movie brings together unwilling heroes Kevin Kline, Scott Glenn, Danny Glover and Kevin Costner, but gives them no uniting cause. Even saloon hostess Linda Hunt gets short shrift, as do several other stars, and only shady sheriff Brian Dennehy holds anything together. **SAN FRANCISCO: Bridge** (3010 Geary at Blake. 751-3213): daily at 7 with Sat. and Sun. matinees at 2 and 4:30. **EAST BAY: Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 1:45, 4, 6:45 and 9:30.

SUMMER RENTAL. **SAN FRANCISCO: Agency II** (1268 Sutter at Van Ness. 776-5505): daily at 12:55, 2:50, 4:45, 6:40, 8:35 and 10:30. **EAST BAY: Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at noon, 1:45, 3:30, 5:15, 7:15 and 9:15. **Oaks** (1875 Solano, Berk. 526-1836): daily at 1:30, 3:15, 5, 7 and 9.

TERROR IN THE AISLES. **EAST BAY: Parkway** (1834 Park Blvd. at E. 18th Ave., Oakl. 835-3535): daily at 8:30 with Sat. and Sun. matinees at 1:45 and 5:10.

VOLUNTEERS. **SAN FRANCISCO: Empire** (85 West Portal at Vicente. 661-5110): call theater for times. **Coronet** (3575 Geary at Arguello. 752-4400): daily at 1:30, 3:45, 6, 8:15 and 10:45.

WEIRD SCIENCE. **SAN FRANCISCO: Royal** (1529 Polk at California. 474-2131): daily at 2, 4, 6, 8 and 10. **EAST BAY: Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at noon, 3:50, 5:45, 7:45 and 9:45.

WITNESS. Very unusual, slowly paced, only occasionally lagging film that combines violence and a completely otherworldly Amish sect, in which Hamilton Ford is surprisingly good investigating a drug-related murder witnessed by eight-year-old Lukas Haas, and Kelly McGillis entirely lovely as the boy's mother and Ford's love interest. **SAN FRANCISCO: Balboa** (38th Ave. and Balboa. 221-8185): daily at 2:20, 6:25 and 10:30.

YEAR OF THE DRAGON. **EAST BAY: California** (Kittredge at Shattuck, Berk. 848-0602): daily at 1:30, 4, 6:30 and 9. **Century** (8201 Oakport, Oakl. 562-9990): daily at 11:30 am, 2:15, 5, 7:45 and 10:30. **Rockridge Showcase** (5144 Broadway at 51st St., Oakl. 658-2285): daily at 7:15 and 9:45 with Sat. and Sun. matinees at 11:45 am and 2:15.

REPERTORY THEATERS

SAN FRANCISCO

CASTRO: Fri/16: **THE FALCON AND THE SNOWMAN** at 8 plus **ANOTHER COUNTRY** at 6:15 and 10:30; Sat/17: **STOP MAKING SENSE** AT 1:30, 4:45 and 8:15 plus **THIS IS SPINAL**

TAP at 3:15, 6:30 and 10; **Sun/18: BIZET'S CARMEN** at 1 plus **MURDER AT THE GALLOP** at 4 and 9, **MURDER MOST FOUL** at 5:30 and 10:30 and **MURDER SHE SAID** at 7:15; **Mon/19: THE GO-BETWEEN** at 9:15 plus **THE PUMPKIN EATER** at 7:15; **Mon/20: SHOOT THE PIANO PLAYER** at 8:15 plus **STOLEN KISSES** at 6:30 and 10; **Wed/21: RETURN OF THE SOLDIER** at 2:30 and 7 plus **WOMEN IN LOVE** at 4:30 and 8:45; **Thurs/22: SYLVIA SCARLETT** at 8 plus **CHRISTOPHER STRONG** at 6:30 and 10. 629 Castro (at Market). 621-6120.

KOKUSAI: Fri/16-Tues/22: **HIDDEN FORTRESS**; **Wed/21 and Thurs/22: SAMURAI TRILOGY**, Part I and Part II. Call theater for times. 1700 Post. 563-1401.

PAGODA PALACE: Fri/16 and Sat/17: **HIGH NOON** plus **ZORRO'S BLACK WHIP** at 11:30 pm. 634 Powell, room 21. 989-0211.

PARKSIDE: Fri/16 and Sat/17: **THE KILLING FIELDS** at 9:15 with Sat. matinee at 4:25 plus **BIRGY** at 7 with Sat. matinee at 2:10. **Sun/18: WITNESS** at 4:35 and 9 plus **BIRGY** at 2:20 and 6:45; **Mon/19 and Tues/20: CARMEN** (opera) at 8:45 plus **CARMEN** (flamenco) at 6:50; **Wed/21 and Thurs/22: ROCKERS** at 8:45 plus **BAHIA** at 6:50 and 10:25. Taraval at 19th Ave. 661-1940.

REO VICTORIAN: Fri/16-Sun/18: **WOODSTOCK** at 2:15 and 8 (also Sat/17: **THE POINT** at noon); **Mon/19: OAN'S MOTEL** at 2:15 and 7:30 plus **RECENT SORROWS** at 3:45 and 9:10; **Tues/20 and Wed/21: BEFORE STONEWALL** at 2:15, 7:15 and 9:15; **Thurs/22: LAST YEAR AT MARIENBAO** at 2:15, 7:15 and 9:15. 1659 Haight. 863-3994.

ROXIE: Fri/16 and Sat/17: **AMADEUS** at 2, 5 and 8; **Sun/18: EDVARD MUNCH** at 4 and 9:10 plus **PAINTERS PAINTING** at 1:45 and 7; **Mon/19: JAILBAIT** at 6 and 10:10 plus **THE BITTER TEARS OF PETRA VAN KANT** at 8; **Tues/20: LA NOTTE** at 7 plus **LA DOLCE VITA** at 9:15; **Wed/21: L'ARGENT** at 6:20 and 9:45 plus **LANCELOT OF THE LAKE** at 6:20 and 9:45; **Thurs/22: DEMON POND** at 8 plus **GAUJIN: A BRAZILIAN ODYSSEY** at 6 and 10:15. 3117 18th St. 863-1087.

VICTORIA: Fri/16 and Mon/19-Thurs/22: **BLUE PLANET** at 8; **Sat/17 and Sun/18: BLUE PLANET** at 2, 7 and 9. 2961 16th St. 550-8710.

WORLD: **Wed/21 and Thurs/22: THE INCREDIBLE KIOS OF CHINA** plus **PRIDE'S DEADLY SIN** at 2:50, 6:20 and 9:50. 644 Broadway. 391-1393.

YORK: Fri/16: **BLOOD SIMPLE** at 8:45 plus **BLADE RUNNER** at 6:30 and 10:35; **Sat/17: DESPERATELY SEEKING SUSAN** at 4:30 and 8:30 plus **CHOOSE ME** at 2:30, 6:30 and 10:30; **Sun/18: THE PURPLE ROSE OF CAIRO** at 1:45, 5 and 8:20 plus **ZELIG** at 3:30, 6:45 and 10; **Mon/19: THE END OF SUMMER** at 9:10 plus **SANSHO THE BALIFF** at 7; **Tues/20: PINK FLAMINGOS** at 8:45 plus **FEMALE TROUBLE** at 7 and 10:30; **Wed/21: MARIANNE AND JULIANE** at 9 plus **SISTERS** at 7:10; **Thurs/22: CLOCKWORK ORANGE** at 9:35 plus **2001: A SPACE ODYSSEY** at 7. 2789 24th St. 282-0316.

EAST BAY
PACIFIC FILM ARCHIVE: Fri/16: **TWO OR THREE**

THINGS I KNOW ABOUT HER at 7:30 plus **LAST YEAR AT MARIENBAO** at 9:15; **Sat/17: LET THE GOOD TIMES ROLL** at 7:30 plus **JAILHOUSE ROCK** at 9:25; **Sun/18: WEST SIDE STORY** at 7:30; **Mon/19: LAND OF THE PHAROHS** at 7 plus **THE FALL OF THE ROMAN EMPIRE** at 9; **Tues/20: BEYOND THE VALLEY OF THE DOLLS** at 7:30 plus **OBSESSION** at 9:35; **Wed/21: THE RED AND THE WHITE** at 7:30 plus **HARA KIRI** at 9:15; **Thurs/22, THE LEOPARD** at 7:30. 2625 Durant, Berk. 642-1412.

TELEGRAPH REPERTORY: **CINEMA I:** Fri/16-Wed/21: **INTERIORS** at 7 plus **CRIES AND WISPERS** at 9:15; **CINEMA II:** Fri/16-Wed/21: **THE IDIOT** at 7:30 and 9:30. 2519 Telegraph, Berk. 548-2519.

U.C.: Fri/16: **MASK** at 5 and 9:35 plus **THE LAST PICTURE SHOW** at 7:20 and 11:55; **Sat/17: L'AMOUR SKY** at 4:45 and 9:40 plus **CLOCKWORK ORANGE** at 2:05 and 7 and **THE ROCKY HORROR PICTURE SHOW** at midnight; **Sun/18: KOYANNISQATSU** at 1:45, 4:55 and 8:05 plus **HOP!** — **SONGS OF THE FOURTH WORLD** at 3:35, 6:45 and 9:55; **Mon/19: HAIR** at 7:10 plus **RETURN OF THE SEACAUUS** 7 at 5 and 9:30; **Tues/20: RETURN OF THE SOLDIER** at 7:30 plus **THE FRENCH LIUTENANT'S WOMAN** at 5; **Wed/21: THE WORLD ACCORDING TO GARP** at 7:10 plus **THE HOTEL NEW HAMPSHIRE** at 5 and 9:45; **Thurs/22: ONE FROM THE HEART** at 7:25 plus **ALL THAT JAZZ** at 5 and 9:35. 2036 University, Berk. 843-6267.

MUSIC

ROCK ETC.

Bay Guardian music critics offer a selective guide to this week's shows in rock, reggae, folk, R&B, blues, women's, country and western, African and other pop musics.

FRIDAY/16

San Francisco

Zasu Pitts Memorial Orchestra: This 15-piece, fun-loving assemblage of musicians, vocalists and dancers energetically revives the classic '60s soul sounds of Motown, Stax/Volt and Atlantic. The group's next LP is due out in Sept.

continued next page

Thurs • Aug. 15
Reinhard Hauff
THE BRUTALIZATION OF FRANTZ BLUM
6:00, 10:00 pm

KNIFE IN THE HEAD
8:00 pm

Fri-Sat • Aug. 16-17
Wolfgang AMADEUS
Fri-Sat 2:00, 5:00, 8:00 pm

Sun • Aug. 18
Art on Film
EDVARD MUNCH
Sun 4:00, 9:10 pm

PAINTERS PAINTING
Sun 1:45, 7:00

Mon • Aug. 19
R.W. Fassbinder
JAILBAIT
Mon 6:00, 10:10 pm

THE BITTER TEARS OF PETRA VAN KANT
Mon 8:00

Tues • Aug. 20
Antonioni/Fellini
Endless Party
LA NOTTE
Tues 7:00

LA DOLCE VITA
Tues 9:15

Wed • Aug. 21
Robert Bresson
L'ARGENT
Wed, 8:00

LANCELOT OF THE LAKE
Wed 6:20, 9:45 pm

ROXIE
3117 16th (at Valencia) 863-1087

From Michael Cimino, Academy Award-Winning Director of "The Deerhunter," a powerful new motion picture that takes you into a world of mystery... It isn't the Bronx or Brooklyn, it isn't even New York. It's Chinatown... and it's about to explode.

A MICHAEL CIMINO FILM

YEAR OF THE DRAGON

DINO DE LAURENTIS Presents A MICHAEL CIMINO FILM "YEAR OF THE DRAGON" Starring MICKEY ROURKE, JOHN LONE, ARIANE Music Composed by DAVID MANSFIELD Executive in Charge of Production FRED CARUSO Based on the Novel by ROBERT DALEY Screenplay by OLIVER STONE & MICHAEL CIMINO Produced by DINO DE LAURENTIS Directed by MICHAEL CIMINO

RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

Starts **FRIDAY** August 16th

70MM 6 Track Stereo DOLBY STEREO

989-6060 — PLITT'S NORTHPOINT BAY & POWELL	742-9200 — CINEMA CENTURY PLAZA 8 SOUTH SAN FRANCISCO	587-2884 — DRIVE-IN GENEVA NEXT TO COW PALACE
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ALSO AT THESE SELECTED BAY AREA THEATRES & DRIVE-INS PRESENTED IN DOLBY STEREO WHERE NOTED*

EAST BAY Oakland - CENTURY COMPLEX* Berkeley - CALIFORNIA CINEMA* Pinole - CENTURY 9 CINEMA* Oakland - ROCKRIDGE SHOWCASE* Hayward - FESTIVAL CINEMA* Fremont - CINEDOME 7 EAST* Pleasant Hill - CENTURY COMPLEX* San Ramon - CROW CANYON CINEMA* Union City - UNION CITY D/I Antioch - METRO* Dublin - DUBLIN 6 CINEMA* Vallejo - CINE 21* Oakland - COLISEUM D/I	PENINSULA San Mateo - FASHION ISLAND 6* Palo Alto - STANFORD* Redwood City - REDWOOD D/I SAN JOSE San Jose - TOWN & COUNTRY* San Jose - CAPITOL D/I Morgan Hill - CINEMA MARIN Larkspur - FESTIVAL CINEMA NORTH COUNTIES Napa - CINEDOME* Petaluma - WASHINGTON SQUARE* Rohnart Park - EMPIRE CINEMA* Fairfield - CINEMA*
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Tom Hanks and John Candy are building a bridge between two cultures... even if no one wants it.

VOLUNTEERS

Ready or not, here they come.

HBO PICTURES IN ASSOCIATION WITH SILVER SCREEN PARTNERS PRESENTS A RICHARD SHEPHERD-WALTER F. PARKES PRODUCTION A NICHOLAS MEYER FILM TOM HANKS "VOLUNTEERS" RITA WILSON TIM THOMERSON AND JOHN CANDY AS TOM TUTTLE MUSIC BY JAMES HORTON DIRECTOR OF PHOTOGRAPHY RIC WAITE, A.S.C. SCREENPLAY BY KEN LEVINE & DAVID ISAACS STORY BY KEITH CRITCHLOW PRODUCED BY RICHARD SHEPHERD AND WALTER F. PARKES DIRECTED BY NICHOLAS MEYER

RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

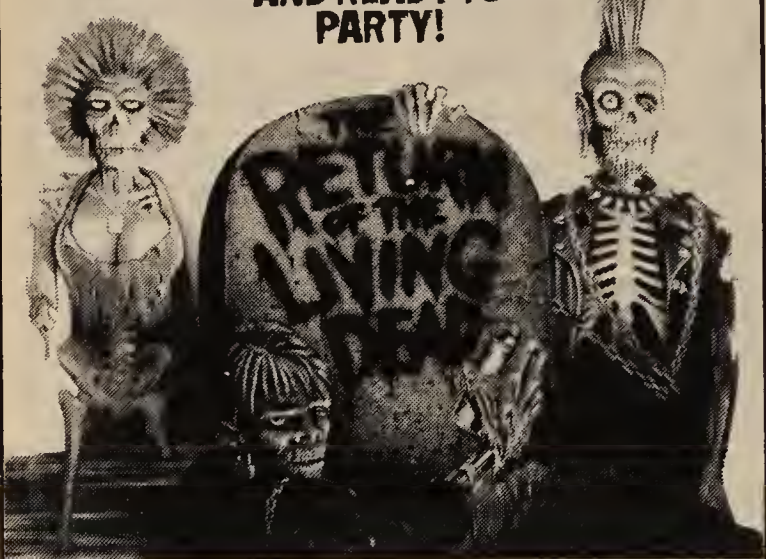
STARTS FRIDAY

GEARY & ARGUELLO CORONET THEATRE 752-4400	Daily 1:30, 3:45, 6:00, 8:15, 10:20 pm. Bargain 1st hour Mon.-Fri. ex. Hols.	SO. SAN FRANCISCO CENTURY 8 THEATRE 742-9200	Shows daily at: 1:10, 3:25, 5:40, 7:55 and 10:10 pm
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ALSO STARTS FRIDAY AT THESE THEATRES AND DRIVE-INS

-SO. SAN FRANCISCO— So. San Francisco-Spruce D/I -EAST BAY— Oakland-Century Complex* Berkeley-UA 7 Hayward-Southland Cinema Fremont-Cinedome 7 East* Dublin-Dublin Plaza Walnut Creek-Festival Cinema Pinola-Century Complex* Concord-Solano D/I	Union City-Union City D/I Vallajo-Vallejo A/M Antioch-Bridgehead D/I -PENINSULA— San Mateo-Fashion Island Burlingame-Burlingame D/I -SAN JOSE— San Jose-Meridian Quad 6 San Jose-Saratoga 6 San Jose-Oakridge 6 San Jose-Capitol D/I	Sunnyvale-Sunnyvale 6 Gilroy-Valley -MARIN— San Rafael-Ragency -NORTH COUNTIES— Santa Rosa-Coddington Napa-Cinedome Fairfield-Solano Mall Vacaville-Vace Valley Petaluma-Parkway A/M *Presented in DOLBY STEREO
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THEY'RE BACK FROM THE GRAVE AND READY TO PARTY!



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R RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

STARTS FRIDAY
AUGUST 16TH
AT SELECTED BAY AREA THEATRES

STING - JENNIFER BEALS

**A WOMAN BORN OF ELECTRICITY.
A MAN DRIVEN BY OBSESSION.**



PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

DO NOT TAKE THIS MOVIE
TO SCHOOL OR TO ANY OTHER
EDUCATIONAL INSTITUTION IN ANY STATE
THAT HAS SUCH A LAW

DOLBY STEREO
IN SELECTED THEATRES
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STARTS FRIDAY, AUGUST 16TH

921-1234 — THEATRE
CINEMA 21
CHESTNUT & STEINER

756-3240 — PLITT'S
PLAZA
SERRAMONTE PLAZA

— Also at these selected Bay Area theatres & Drive-ins —

EAST BAY
Hayward - SOUTHLAND CINEMA
Dublin - DUBLIN PLACE 6
Berkeley - BERKELEY
Richmond - HILLTOP MALL
Newark - CINEDOME 7 WEST
Pleasant Hill - CENTURY COMPLEX
Oakland - COLISEUM D/I
Antioch - METRO
Vallejo - CINE
SAN JOSE
San Jose - OAKRIDGE 6 CINEMA
San Jose - SARATOGA 6 CINEMA
Sunnyvale - SUNNYVALE 6 CINEMA

SAN JOSE
San Jose - MERIDIAN QUAD
PENINSULA
Burlingame - HYATT CINEMA
Palo Alto - PALO ALTO SQUARE
Burlingame - BURLINGAME D/I
So. S. F. - SPRUCE D/I
MARIN
San Rafael - MONTECITO
SANTA ROSA
Santa Rosa - CODDINGTON
NORTH COUNTIES
Napa - CINEDOME
Fairfield - SOLANO MALL

continued from previous page

on Kaleidoscope Records 8 30 pm. Great American Music Hall, 859 O'Farrell 885-0750.

Barry Melton and John Cipollina: Two Dinosaur guitarists, Melton of the Fish and Cipollina from Quicksilver, update their hippie rock and roll with current material and the enthusiasm of two "old guys" who still love to boogie. 9:30 pm, The Saloon, 1232 Grant. 989-7666.

Commander Cody: Even without his Lost Planet Airmen, the indelible George Frayne rolls out the honky tonking piano blend of C&W, western swing and rockabilly that shaped such reefer-boogie favorites as "Seeds and Stems," "Hot Rod Lincoln," "Smoke Smoke Smoke," "Don't Let Go" and "Mama Hated Diesels." 9 pm, Full Moon Saloon, 1725 Haight. 668-6190.

East Bay

Ron Thompson and the Resistors: Guitarist Thompson and combo play sizzling R&B and rockabilly; he's best known for his slide guitar work. 9:30 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0886.

Queen Ida and the Bon Temps Zydeco Band: Accordionist Ida returns to the live stage with her Cajun/R&B combo and her upbeat and danceable zydeco sound. 9:30 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054.

Marin

Jorma Kaukonen Band: Onetime Jefferson Airplane lead guitarist and tounding and sustaining member of Hot Tuna, Kaukonen is an eccentric and almost always intriguing picker. 9 pm, New George's 842 4th St., San Rafael. 457-1515.

SATURDAY/17

San Francisco

Maxine Howard and Her Down Home Blues Band: For raw intensity plus gut-level femininity, few blues singers can match the underrated Oakland vocalist. 9:30 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0886.

Necropolis of Love: This popular Bay Area synth-based rock band dabbles in existential angst and confusion, experiments in sonic textures for dancing listening. 9 pm, Berkeley Square, 1333 University, Berk. 849-3374.

Nick Gravenites: The blues-rock foundation of the '60s "San Francisco Sound" is clung to by this venerated veteran of the Butterfield/Bloomfield axis and the Electric Flag. 9:30 pm, The Saloon, 1232 Grant. 989-7666.

SUNDAY/18

San Francisco

John Cale: A seminal figure in modern rock and a founding father of the velvet underground, Cale has at times mined the dreary side of his lyrical pop sensibility, but his artful manipulation of 20th century avant-garde music and raw rock and roll provide unpredictable and usually intense live shows. 8:15 pm, The Stone, 412 Broadway. 391-8282.

East Bay

Fats Domino and Rick Nelson: A true musical genius and one of the founding fathers of rock and roll, The Fat Man — unlike some of his contemporaries — never stopped making good music. He is sure to please the crowd with his string of hits — "Blueberry Hill," "Blue Monday," "I'm Walking" — without sounding stale. Nelson, the veteran singer, who

parlayed his television appearances on *The Adventures of Ozzie and Harriet* into a very successful rock and roll career "Travelin' Man," "Hello Mary Lou," "Poor Little Fool," et al) has been in fine form in recent Bay Area club dates. 8 pm, Concord 200 Kirker Pass, Concord. 762-2277.

Sonny Rhodes and his Texas Twisters: Texas-born guitarist/singer Sonny Rhodes, a California resident since the mid-1960s, plays blues guitar in the style of T-Bone Walker and Jr. Parker. 9 pm, Eli's Mile High Club, 3629 Grove, Oakl. 655-6661.

MONDAY/19

San Francisco

Looters: The local funk and reggae band was the first North American pop group to tour Nicaragua following the overthrow of the Somoza dictatorship. 10:30 pm, I-BEAM, 1748 Haight. 668-6263.

East Bay

Rick Springfield: The one-time *General Hospital* heart-throb usually draws thousands of screaming teens, pre-teens and grandmothers to his rock shows; Springfield is actually a reasonably decent singer, though his music is a predictable mainstream merger of hard rock and new wave. 8 pm, Concord Pavilion, 2000 Kirker Pass, Concord. 762-2277.

WEDNESDAY/21

East Bay

Mitch Woods and His Rocket 88's: Pounding keyboardist Woods, ably abetted by honking saxman John Firman, revives the sound of the late '40s/'50s American rhythm and blues. 9:30 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0886.

THURSDAY/22

East Bay

The Rat Band: Led by guitarist Tim Kaitatsu, Larry Blake's house band plays high-energy rhythm and blues. 9:30 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0886.

JAZZ

A selective guide to live jazz at local clubs and theaters.

FRIDAY/16

San Francisco

Lainie Kazan: In middle age, Lainie Kazan has matured into a fine character actress (*My Favorite Year*) but as a singer she had long traded on a voluptuous build and robust if undistinguished belter's voice, how she'll flesh out a supper club show is anybody's guess. 9:30 and 11:30 pm, Venetian Room, Fairmont Hotel, California and Mason. 772-5163.

East Bay

Al Jarreau: Hailed as both a jazz and pop vocalist, Jarreau is best known for his crossover hits ("We're in This Love Together," etc.) and his uncanny ability to imitate almost any musical instrument. He has yet to find a truly personal style, though, and his scat singing leaves much to be desired. With David Sanborn. 8 pm, Concord Pavilion, 2000 Kirker Pass Rd., Concord. 762-2277.

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SATURDAY/17

Bruce Forman and George Cables: The brilliant pop-inspired pianist George Cables meets the blazing bebop guitar work of Forman. 8:15 pm, Noe Valley Ministry, 1021 Sanchez. 282-2317.

SUNDAY/18

San Francisco

Mike Lipskin: Stride piano comes up as an occasional accent in modern jazz, but Lipskin plays the real thing with the commitment and steady left hand of a true believer. 9 pm, Washington Square Bar and Grill, 1707 Powell. 982-8123 (Also Tues/20.)

Full Faith and Credit Big Band: Taking their name from the U.S. currency and their backing from their financial day jobs, the members of the Peninsula-based and Palo Alto recording jazz orchestra blast with full big band power and finesse, regardless of the exigencies of the dollar. 2-5 pm, Regent Cafe, 952 Clement, SF. 752-0354.

TUESDAY/19

East Bay

Joyce Cooling with Brazilian Jazz Quartet: Cooling, a sensitive accompanist and intriguing jazz soloist is joined by the sounds of Brazil. 9:30 pm, Pasand, 1875 Union. 922-4498.

East Bay

Susan Muscarella: A versatile composer and player on electric and acoustic keyboards, Muscarella explores her various jazz styles with a trio featuring Mark Van Wageningen and John Xepoleas. 7:30 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

Dick Whittington: With the effervescent piano versatility of Dick Whittington bebop, blues, standards and ballads are the catch of the day. 9 pm, New Orleans Bar & Grill, 2088 Mountain, Oakl. 339-9151.

WEDNESDAY/21

San Francisco

Flip Nunez: Jazz pianist Nunez has performed with such notables as Wes Montgomery, T-Bone Walker, Ella Fitzgerald, Big Mama Thornton and Jimmy Witherspoon. 9 pm, Pearl's, 649 Jackson. 397-0554.

Oregon — Ralph Townes, Glen Moore, Paul McCandles, Triak Gurie: One of the most intriguing electronic improvisational quartets, having added synthesizer to its previous acoustic line-up of guitar, bass, piano, reeds, sitar and English horn. The music is both meditative and stirring. 8:30 and 11 pm, Great American Music Hall, 859 O'Farrell. 885-0750.

East Bay

Madeline Eastman: One of the Bay Area's many fine jazz singers, Eastman, who is sometimes featured with the Full Faith and Credit Band, is effective on straightforward swingers and undemanding ballads. 8:30 pm, New Orleans Bar & Grill, 2088 Mountain, Oakl. 339-9151.

Mark Levine: Pianist/trombonist/composer Mark Levine, a Concord jazz recording artist and veteran of Woody Shaw, Blue Mitchell and Cal Tjader bands, leads a program of Wayne Shorter compositions with Chuck Clark. 8:30 pm, Le Cafe Bistro, 2271 Shattuck, Berk. 848-3080.

CLASSICAL

A complete guide to live classical, experimental and electronic music performances.

FRIDAY/16

San Francisco

Pocket Opera: Donald Pippin's Pocket Opera performs *Frau Diavolo* in English translation. 8 pm, Theatre on the Square. 450 Post. 433-9500. (Also Sat/17 and Wed/21, *Orpheus in the Underworld*; Sun/18, *The Bandits*; Tues/20, *Oh Boy! Oh Kay!*.)

Old First Concerts: Members of the Iskra Ensemble, a new contemporary music group, offer an evening of vocal and instrumental works. 8 pm, Old First Church, 1751 Sacramento. 474-1608. (Also Sun/18 at 5 pm, pianist Keith Snell plays selections from Scarlatti, Beethoven, Debussy and Rachmaninoff.)

Opera Nova: Opera Nova presents nine performances of Puccini's *Manon Lescaut* in Italian, fully staged and costumed, with orchestra. 8 pm, Gill Theater, 2130 Fulton. 558-9143. (Also Sat/17 at 8 pm and Sun/18 at 2 pm.)

East Bay

Oakland Opera: The Oakland Opera performs Donizetti's *Daughter of the Regiment*, a comedy starring Jacqueline Dickey as Marie. 8 pm, Paramount Theater, 2025 Broadway, Oakl. 465-6400.

SATURDAY/17

San Francisco

SF Chamber Orchestra: Edgar Braun directs the orchestra in its annual Twilight Concert Series. 8 pm, Legion of Honor Little Theater, El Camino del Mar and Legion. 788-1240. (Also Sun/18 at 2 pm.)

SUNDAY/18

San Francisco

Piano, Celio Recital: Iris Lai and Zohrab George Svazlian perform selections from Chopin, Liszt, Bach, Beethoven and others. 1:30 pm, SF Jewish Community Center, 3200 California. 346-6040.

TUESDAY/20

East Bay

Baritone Michael Morris: Sings operatic selections. 6:45 pm, Ristorante Venezia, 1902 University, Berk. 644-3093.

T H E A T E R

Complete listings for local and touring theatrical productions in the central Bay Area.

"Mann Ist Man": Brecht's 1926 musical set during "a war in India, anytime," is part of the SF Shakespeare Festival's summer season of outdoor performances. **Previews** Sat/17 at 3 pm and Sun/18 at noon. It plays in repertory with Shakespeare's *Taming of the Shrew* through Sept. 8. Call for additional times and locations.

Meadow east of Conservatory of Flowers, Golden Gate Park, SF. Free. 788-1183.

'The Tragedy of Richard III': The Berkeley Shakespeare Festival closes its 12th season with Shakespeare's tragedy of the crippled king. Directed by Anne McNaughton. **Prerogatives** Wed/21 and Thurs/22 at 7 pm. **Opens** Fri/23 at 7 pm and plays in repertory with *Midsummer Night's Dream* and *Two Noble Kinsmen*. **Through** Sept. 22 Berkeley Shakespeare Festival, John Hinkel Park, Berk. \$7-\$13; \$6 children 12 and under. 548-3422.

OPENING

'Taming of the Shrew': Shakespeare's classic romantic comedy opens the SF Shakespeare Festival's summer season of outdoor performances. **Opens** Sat/17 at noon and plays in repertory with Bertolt Brecht's *Mann Ist Man*. **Through** Sept. 2. Call for additional times and locations. Meadow east of Conservatory of Flowers, Golden Gate Park, SF. Free. 788-1183.

'The Coyotes': Caravan Stage Company, traveling from British Columbia in horse-drawn wagons, arrives in the Bay Area to present a play about a three-way battle between a band of coyotes, a family of farmers and a group of land developers that features comedy, music, mask and dance. **Opens** Thurs/22 at 8 pm and plays daily at 8 pm with matinees Sat/24 and Sun/25 at 2 pm. **Through** Aug. 25. Gen. Park, Bosworth and Elk, SF. \$7; \$6 seniors; \$3 children; \$1 discount for advance sales. 821-9652.

ONGOING

'Bathhouse Benediction and Dream' and **'Dream Man':** 80 Westerfield directs these pieces about an "aging beauty skidding down the fast lane" and "late-night fears and fantasies." Plays Fri.-Sun. at 8:30 pm. **Through** Aug. 25. Theatre Rhinoceros, 2926 16th St., room 9. SF. 861-5079. 861-5079.

'Meantime': Mime/performer Leonard Pitt returns from Europe to perform in this highly visual, humorously nonlinear piece on "American culture since television," created and directed by George Coates. Plays Thurs.-Sun. at 8:30 pm. **Through** Aug. 25. New Performance Gallery, 3153 17th St., SF. \$8.50. 863-9834.

'The Frog Prince': Sandra Langsner directs David Mamet's humorous retelling of the ageless fairy tale as the final lunchtime program of the 1984-85 season. The play follows the story of the prince (portrayed by Michael McShane) who, because of his arrogance, is transformed into a frog by a peasant woman, portrayed by Pamela Marsh. Plays Tues. and Wed. at noon. **Through** Aug. 28. One Act Theatre Company, 430 Mason, SF. \$4.50. 421-6162.

'The Suicide': Soviet dissident and Jewish playwright Nikolai Erdman disappeared into exile after having his work banned in the early '30s. His play is a black comedy dealing with an unemployed man who can't buy security and comfort and consequently decides to commit suicide. When neighbors discover his plans, they respond in a variety of unexpected ways, asking him to speak out on their behalf because "only the dead can say what the living think." Directed by Linda Ayers-Frederick. Plays Fri. and Sat. at 8 pm with Sat. matinee at 2 pm. **Through** Aug. 31. Phoenix Theatre, 301 Eighth St., SF. \$10; \$6 seniors and students. 431-6777.

'Ten Percent Revue': Boston's hit revue highlights the music and lyrics of Tom Wilson Weinberg and explores the day-to-day lives of gays and lesbians. Plays Fri.-Sun. at 8 pm with additional Sat. performance at 10 pm. **Through** Aug. 31. Valencia Rose, 766 Valencia, SF. \$7-\$8. 863-3863.

'The American Dancemachine': Ron Hartman and Jan Fuschak present the West Coast premiere of Lee Theodore's presentation of reconstructions of the original choreography from major Broadway musicals including *Cabaret*, *Carousel*, *Brigadoon* and *The Boyfriend*. Plays Tues.-Sat. at 8 pm and Sun. at 2 pm. **Through** Sept. 1. Marine's Memorial Theater, 609 Sutter, SF. \$24. 771-6900.

'The Tooth of Crime': Sam Shepard's play about a territorial duel between an aging rock star and a nihilist punk rocker returns by popular demand. Directed by Sharon Ott and Richard E.T. White with a live band playing Stephen LeGrand's original score. Plays Tues.-Fri. at 8 pm and Sat. at 5 and 9 pm. **Through** Sept. 1. Berkeley Repertory Theatre, 2025 Addison, Berk. \$14-\$16. 845-4700.

'The Vietnamization of New Jersey': Written by Christopher Durang, best known for *Sister Ignacia Explains It All*, the play is described as "an American comic farce tragedy exposing the average abnormal family to the off-beat moral and social realities of a war with no reason." Proceeds go to SF AIDS Foundation. Plays Thurs.-Sun. at 8 pm. **Through** Sept. 1. Gumpion Theatre, 1563 Page, SF. \$7.50-\$8.50. 861-4123.

'Night Sweat': Chuck Solomon directs Robert Chesley's controversial exploration of "the value of life and love amidst the fear of death" brought about by the AIDS crisis. Plays Wed.-Sun. at 8:30 pm Tues/6 at 8:30 pm. **Through** Sept. 8. Theatre Rhinoceros, 2926 16th St., room

9, SF. \$8-\$12.

'A Midsummer Night's Dream': The Berkeley Shakespeare Festival opens its twelfth season with Shakespeare's comedy of lovers, fantasies and midnight mysteries. Directed by Richard E.T. White. Plays in repertory with *Two Noble Kinsmen* at 7 pm. **Through** Sept. 22 Berkeley Shakespeare Festival, John Hinkel Park, Berk. \$7-\$13; \$6 children 12 and under. 548-3422.

'Two Noble Kinsmen': Julian Lopez-Morillas directs this Northern California premiere for the Berkeley Shakespeare Festival. The play, written by Shakespeare and John Fletcher, begins when the wedding preparations of Theseus and Hippolyta are interrupted by crisis, but it is "more than a variation of *Midsummer Night's Dream*, sometimes funnier, sometimes darker." Plays Fri/16 and Sun/18 at 7 pm and in repertory with *Midsummer Night's Dream*. **Through** Sept. 22 Berkeley Shakespeare Festival, John Hinkel Park, Berk. \$7-\$13; \$6 children 12 and under. 548-3422.

'Mimzabim': Described as a "Marx Brothers/Fellini-esque romp through the windy halls of the mind of a catatonic," John O'Keefe's off-beat work returns to San Francisco, by popular demand, for a second run. Presented by Elan Vital, a nonprofit organization. Plays Fri. and Sat. at 8:30 pm. **Through** Sept. 28. Club Foot, 2520 3rd St. (at 22nd Avenue), SF. \$4. 485-0603.

'Air Guitar': SEW/Lorraine Hansberry Theatre presents a rock musical fantasy by Bay Area playwright Robert Alexander about the prolonged adolescence of a "regular working guy" who is catapulted into the dream world of rock and roll stardom. Music by David and Jabari Allen, original members of a Bay Area band, the Units. Directed by Clinton Turner Davis. Plays Thurs.-Sat. at 8 pm and Sun. at 3 pm. **Open-ended.** Little Theater, Creative Arts Bldg., SFSU, 1600 Holloway (at Tapia), SF. \$7-\$8. 474-8800.

'Greater Tuna': Ed Howard directs the third return performance of the popular comedy written by Jason Williams, Joe Sears and Ed Howard. Michael Jeter and Ron Lee Savin, the two-man cast, portray 20 characters in this story of a day in the life of Tuna, Texas. Plays Fri. at 8 pm and Sat. and Sun. at 2:30 and 8 pm. **Open-ended.** Alcazar Theatre, 650 Geary, SF. \$15-\$21. 771-6900.

'Tune The Grand Up': Alma Sayles and Darlene Popovic "sing, lap, cavort and camp" as they lead the cast

through an evening of Jerry Herman's Broadway hits. Plays Wed.-Sat. at 8 pm. **Open-ended.** 1177 Club, 1177 California (at Jones), SF. \$12.50. 776-2101.

CLOSING

'Some Like It Cole': K.K. Preece and Carol Dille star in this Cole Porter musical revue. Plays Tues.-Sat. at 8 pm and Sun. at 2:30 pm. **Through** Aug. 18. Mason Street, 340 Mason, SF. \$10-\$12. 981-3535.

'No Exit': The San Francisco Repertory presents Jean-Paul Sartre's existential exploration of life, a classic work of modern dramatic literature. Plays Thurs.-Sun. at 8 pm. **Through** Aug. 18. San Francisco Repertory, 4147 19th St. (at Collingwood), SF. \$6-\$12; student, senior discounts. 864-3305.

'Immediate Family': Playwright Terry Baum performs her own work about a postal worker whose "humorous prattlings on antichokes and brussel sprouts punctuate the monologue of her life." Plays Fri.-Sun. at 8:30 pm. **Through** Aug. 18. Zephyr Theater, 595 Mission, SF. \$6. 641-7729.

SHORT RUNS

'Godspell — San Francisco '85': The SF Performing Arts Company offers this rock musical based on the gospel of Matthew. **Fri/16 and Sat/17** at 8 pm. Mercy Theatre, 3250 19th Ave., SF. \$5. 647-6128.

'Shows For a New Intersection': Monica Gazzo, Karen Attix and Gregory Ballard perform *The Wounded Table* to help raise money for a new theater space for Intersection For The Arts. Performances continue weekly through the summer with other performance and experimental artists. **Fri/16 and Sat/17** at 8:30 pm. 13 Columbus, SF. \$5. 397-6061.

'A Not-So-Open-and-Shut Evening with Four Friends': Corsonworks Movement presents movement stories and open improvisation " juxtaposing the serious and the ridiculous to explore power, humor and pain." **Fri/16 and Sat/17** at 8:30 pm. Eighth Street Studio, 2525 8th St., Berk. \$3-\$5. 834-9548.

'The Ant and The Grasshopper' and **'The Rose That Refused To Bloom':** The Academy of Media and Theatre Arts presents two one-acts by Veronica Francis.

Fri/16 and Sat/17 at 11 am and 2 pm. People's Theatre, Building 8, Fort Mason, Marina and Buchanan, SF. \$2-\$3. 776-4720.

'Cultural Odyssey': As part of the People's Theater Summer Festival, "We Will Be Heard," jazz virtuoso Idris Ackamoor and performance artist Rhodessa Jones combine efforts for an evening of entertainment "which promises to break the commercial barrier." **Fri/16-Sun/18** at 8 pm with Sun. matinees at 3 pm. People's Theater, 810 B. Marina and Buchanan, SF. \$8.50; \$6 matinee. 776-8999.

'Dali — Narcissus Bound': Designed by Alan Millar and starring Terry Beswick as Dali, the piece explores the eccentric personality of the famous painter, using slides of his work and his film *Un Chien Andalou* as well as live performance. **Fri/16-Sun/18** at 8:30 pm. The Lab, 1805 Divisadero, SF. \$5; \$4 seniors and students. 346-4063.

'Kismet': This popular Broadway musical based on tales from the Arabian Nights and written by Charles Lederer, Luther Davis, Robert Wright and George Forrest is presented in the open air. **Fri/16-Sun/18** at 8 pm. Woodminster Amphitheater, 3300 Joaquin Miller, Oakl. \$5-\$9. 531-9597.

Bert Houle — Mime Theater: Solo artist Bert Houle performs in an evening of dramatic and comic mime including two premiere pieces, *The Word* and *The Artist*, performed to the music of Philip Glass and Paganini. **Fri/16 and Sat/17, Fri/23 and Sat/24** at 8:30 pm. Victoria Theatre, 16th Street and Mission, SF. \$7. 863-7576.

'Pocket Change': John McMullen directs a world premiere by Matthew Goldsby, the story of a new mother lured back to her life as a hooker involved in an urban street scene. **Fri/16 and Sat/17 and Fri/23 and Sat/24** at 8 pm; **Sun/18 and Sun/25** at 3 pm. Studio Eremos, 17th Street and Alabama, SF. \$5-\$6. 641-4540.

'... A Name You Never Got': Ronda Slater presents the story of a woman searching, and finding, her daughter years after the child was given up for adoption. Slater is available after the performance for discussion on the piece, which is based on her own experience. **Fri/16, Sat/17, Fri/23, Sat/24, Fri/30 and Sat/31** at 7:30 pm. Blake Street Hawkeyes Theatre, 2019 Blake, Berk. \$7. 567-6632.

'Cambridge Coffee House Revisited': Adam Christensen and Sheila Glover present a re-creation of a '60s-style cabaret entertainment featuring the music of Joan Baez, Judy Collins, Gordon Lightfoot, Joni Mitchell and others. **Fri/16, Sat/17, Fri/23, Sat/24, Fri/30 and Sat/31** at 8 pm. Valencia Rose, 766 Valencia, SF. 863-3863.

'Crossing Borders — A Domestic Farce': The SF Mime Troupe opens a summer series of performances with a comedy about conflict and efforts to "strike a balance between one's personal and political life." **Sat/17** at 2 pm. Golden Gate Panhandle, Baker and Masonic, SF. **Sun/18** at 2 pm. Lake Shore Park, Grand and Lake End, Oakl. Free. 285-1717.

'Make A Circus': Letitia Barlett directs the circus company in a collection of aerial acts, tumbling, juggling and clowning. Members of the company are from Denmark, France, Great Britain, Canada and the U.S. The main show, written by Adele Prandini, explores the world of toys. **Tues/20** at 12:30 pm. Rossi Park, Anza and Arguello, SF. Free. 776-8477.

'Butterfly': Venture Productions presents the premiere of an epic drama set outside Nagasaki following WWII. **Tues/20 and Wed/21** at 8:30 pm. Coliab Theater, 1805 Divisadero, SF. \$6.50. 346-4603.

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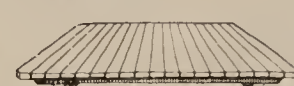


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CATEGORIES:

- Single panel cartoon - any subject
- Single comic strip - any subject
- Ongoing comic strip - 5 examples
- Silent cartoon - single cartoon or strip without captions
- Political cartoon or strip
- Comic strip parody - parody of a recognizable syndicated or local strip published in a Bay Area newspaper (Doonesbury, Garfield, Farley, etc.)

RULES:

- All entries must be the unpublished work of the contestant
- All entries must be black-and-white ink drawings. No pencil, charcoal, color or other variation will be accepted
- Contestants may submit up to three entries per category
- Contestants must attach a completed entry form to the back of each entry
- Entry fee is \$3 for the first entry and \$1 for each additional entry (checks and money orders only)
- Entries must be postmarked by **Fri., Aug. 31, 1985**. Entries may also be delivered to the Bay Guardian office by **5 pm** on that day. Mail or deliver (weekdays 9 am-5 pm) entries to **Cartoon Contest, Bay Guardian, 2700 19th St., San Francisco, CA 94110.**

PRIZES:

1st place in each category: \$100.
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Winners will be published in the Bay Guardian.

JUDGES:

Louis Dunn, graphic designer for the San Francisco Examiner and former art director of the Bay Guardian
Barry Gantt, teacher of cartooning at the California College of Art and Crafts, and former humor editor at San Francisco magazine
Robin Steele, Bay Guardian editorial cartoonist

1985 BAY GUARDIAN CARTOON CONTEST OFFICIAL ENTRY FORM

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* Entries must be black-and-white ink drawings.
* Please attach this form or a facsimile to the back of each entry.
* Entry fee: **\$3 for the first entry and \$1 for each additional entry** (checks and money orders only).
* Entries must be postmarked by **Fri., Aug. 31, 1985.**
Deliver or mail entries to **Cartoon Contest, San Francisco Bay Guardian, 2700 19th St., San Francisco, CA 94110.**
Pick up additional entry forms at the following locations:

SAN FRANCISCO
Academy of Art College, 540 Powell
The Best of Two Worlds Comics, 1391 Haight
Comics & Comix, 650 Irving & 700 Lombard
Rox's Artist's Materials, 1699 Market
Michael's Artist & Drafting Supplies, 314 Sutter
UC Berkeley Extension, 55 Laguna
News on 24, 3920 24th St

EAST BAY
Amsterdam Art, 1013 University, Berkeley
California Art Supply Inc., 1728 San Pablo, Oakland
California College of Art and Crafts, Mackey Hall, 5212 Broadway, Oakland
Comics & Comix, 2461 Telegraph, Berkeley

PENINSULA
Comics & Comix, 405 California, Palo Alto

The Bay Guardian will handle entries with care, but we cannot assume any responsibility for the cartoons while they are in our possession

San Francisco

If there's a town that's on the cutting edge of restaurant cuisine, it's San Francisco. From a new treatment of classic American meals to the fascinating cuisine of the Far East, innovative and enticing hours await the discerning Bay Area diner.



ABAKO JAPANESE RESTAURANT

2327 Polk St. San Francisco 775-3204

Abako is just the spot to enjoy fresh sushi or fine traditional Japanese cuisine in a relaxed atmosphere. This new restaurant on Polk Street near Union features one of the longest sushi bars in the Bay Area and a delightful contemporary decor emphasizing natural woods. Choose from an extensive menu of popular Japanese dishes and seafood specialties. Open for lunch Mon-Fri 11 am-2:30 pm, dinner Sun-Thurs 5:30-10 pm and Fri & Sat 5:30-11 pm. Reservations accepted. Visa, MC, DC.



AMAZING GRACE

216 Church St. San Francisco 626-6411

Amazing Grace, located on Church near Market, specializes in great-tasting, healthy, substantial vegetarian dishes at very reasonable prices. The menu offers a fabulous variety of gourmet dishes including rich, cheesy entrees, tangy non-dairy curries, veggieburgers, soups, sandwiches and health shakes. There's also a salad bar with more than 25 salad choices and homemade dressings. We use the finest and freshest produce in our daily menus. Open Mon - Sat 11 am-10 pm.



AUGUSTA'S GRILL

1256 Folsom St. San Francisco 626-4459

Enjoy a homemade country Italian lunch or dinner at Augusta's in the heart of the South of Market. On our lunch menu you'll find luscious pasta salads and our famous hamburgers with garlic sauce. For dinner we serve a variety of lasagnes — some traditional, some exotic — and delicious pasta and grill dishes. Our homemade fresh fruit pies and chocolate amaretto cheesecake are irresistible. We're close to the Civic Center, but you can be sure of easy parking here and a quiet meal on the secluded garden terrace. Lunch Mon - Fri 11:30 am-2:45 pm; dinner Wed-Sat 5:30-9:30 pm. Visa, MC.



CAFE BEDFORD

761 Post St. San Francisco 928-8361

In the heart of the theater district, Cafe Bedford serves a strikingly original daily menu of grilled meats and seafood in delicate sauces. The setting is elegant with tall ficus trees reaching towards 20-foot ceilings, and the service is attentive and unobtrusive. But the setting is only the garnish for chef James Murcko's impeccably prepared dishes. Try the warm duck salad with *al dente* vegetables fresh from the cafe's garden or the "prix fixe" Taster's Menu featuring five gourmet courses and four wines. Full Bar. Sunday Brunch 9:30 am-1:30 pm; dinner Tues-Sat 6-9:30 pm. Visa, MC, AE, DC.



CHEZ MOLLET

527 Bryant St. San Francisco 495-4527

Established in 1965, Chez Mollet is one of the older restaurants south of Market and offers diners superb prime ribs, the house speciality, as well as fresh seafood and fine continental cuisine. Dinners start at \$8.95 including soup or salad. Parking is no problem, and on the weekends and holidays Chez Mollet serves an excellent brunch on the patio from 10 am through 4 pm. Reservations accepted. Lunch 11 am-3 pm; dinner 5:30-11 pm; brunch Sat, Sun & holidays 10 am-4 pm. Visa, MC, AE, DC.



CLIFF HOUSE

1090 Point Lobos Ave. San Francisco 386-3330

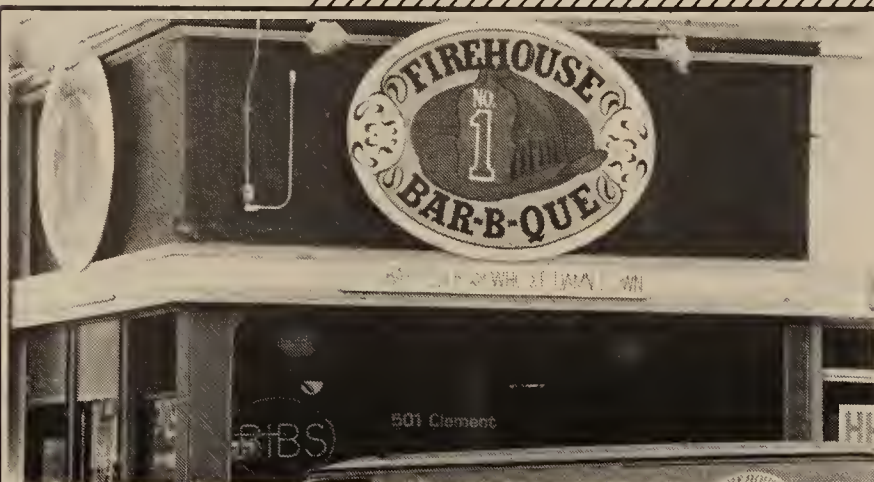
Perched overlooking Seal Rocks, the Cliff House has been serving hungry San Franciscans since 1850. Four rooms are available to serve you: the Seafood & Beverage Co. features fresh seafood for lunch and dinner. *Upstairs at the Cliff House* offers omelets, soups and salads from 9am - 5pm; in the evenings it specializes in pasta, poultry and seafood. Next door at the *P.T. Barnacle* lounge, enjoy the view, the fireplace and your favorite drinks from 11 am-2 am, and deli service from 11 am-9:30 pm. Before or after meals, relax in the *Ben Butler Room*. Banquet facilities. Open daily. Visa, MC, AE.



DE PAULA'S BRAZILIAN REST.

2114 Fillmore St. San Francisco 346-9888

A touch of Brazil in Pacific Heights, De Paula's offers diners in search of something new and exotic a range of tasty pork, veal, chicken and seafood dishes made with such ingredients as coconut milk, salsa, okra, black beans and palm oil. Try the feijoda, Brazil's national dish. Or choose a delicious pizza and still enjoy the Brazilian music and the bows and arrows and weavings of Brazilian Indians that hang from the walls of this intimate, ethnic restaurant. Reservations accepted. Lunch weekdays 11:30 am-2:30 pm; dinners Sun-Thurs 5 pm-11:30 pm, Fri & Sat 5 pm-1 am. Visa, MC, AE, DC.



FIREHOUSE BAR-B-QUE

501 Clement St. San Francisco 221-RIBS

The Firehouse is a rib lover's delight! Carl T. English Jr. makes real Bar-B-Que at the Firehouse using a brick oven, hardwood fires and all natural ingredients. Choose among three kinds of delicious ribs, including sweet baby backs, or chicken or hot links, and a barbecue sauce made from a 75-year-old recipe that comes in three levels of hot — One, Two or Three Alarm! Great central location on Clement St. Now also in Burlingame and Larkspur Landing. Drop by for friendly service at "The Best Bar-B-Que in the Whole Damn Town." Lunch through dinner daily. Visa, MC, AE.



FOUNTAIN COURT

354 Clement St. San Francisco 668-1100

In its first year, Fountain Court has become one of the most popular restaurants on Clement Street. Choose from a colorful picture menu of more than 70 entrees from Shanghai, Szechuan and Hunan provinces including fresh lobster and crab dishes, orange beef, shrimp in garlic sauce, lemon chicken and sizzling hot plates. Patricia Untermaier of the SF Chronicle left the Fountain Court "with the feeling that there were many good dishes to be tried as well as several to be re-ordered." 20% Discount Anniversary Special through Aug. 18th with Bay Guardian coupon. Open 11 am-3 pm and 5-10 pm. Visa, MC, AE.



GILBERT'S DELICATESSEN

2445 Noriega St. San Francisco 566-3031

For 38 years, Gilbert's Deli has been serving up one of the largest selections of gourmet sandwiches and traditional home-cooked meals in the Sunset. The splendid variety of sandwiches, all of them generous, are a big favorite here, but there's lots more on the menu, including delicious lox and fresh blintzes, knishes and piroshkis. The dining area has recently been expanded, so breakfast and lunch patrons can be sure of a comfortable, as well as delicious, meal. Hours: Mon-Fri 9 am-7 pm, Sat & Sun 8 am-5 pm.



39 GROVE

39A Grove St. San Francisco 861-0788

Looking for a marvelous place to dine leisurely close to the opera and symphony halls? Try this chic new restaurant featuring an eclectic menu of exquisite fresh dishes, served in a lovely spacious dining room to the sounds of light jazz piano. On the daily menu, you'll find excellent California cuisine alongside exotic Thai or Armenian specialties, everything prepared from scratch and remarkably reasonably priced. Enjoy our modern art exhibitions and cocktail hour. Large parties welcome. Easy parking. Open Tues-Sat 6-10:30 pm (from Sept. 8th Sun 4-10 pm). Reservations accepted. Visa, MC, AE.



HAMBURGER MARY'S

1582 Folsom St. San Francisco 626-1985

One of the original hotspots south of Market, Hamburger Mary's has been serving great food at reasonable prices for more than 13 years to a cross-section of customers — punks, leathers, businessmen and even your grandma from Nebraska. The experience is, to say the least, unusual. The decor's funky, the bathrooms unisex. Enjoy the pinball and video games, the full bar and the live DJ music every night 'til late. The menu features tasty hamburgers including the all-time favorite, the Meaty Mushroom, as well as sandwiches, salads, fresh fish and steaks. Open 10 am-2 am daily. Visa, MC, AE.



ISLAND GROTTTO

1801 Clement St. San Francisco 668-1211

Island Grotto offers some of the best seafood and steak dishes in town, and at remarkably moderate prices. In this cozy, elegant dining room, superb dinners, including soup or salad, start for as little as \$6.95. Choose from a daily specials board featuring such delicacies as black pepper steak with basil sauce and broiled mahi-mahi with golden caviar in champagne or cream sauce. Standards include calamari with a tomato and mushroom sauce (\$6.95) and fresh filet of salmon with hollandaise sauce (\$9.95). Open daily 5-10 pm (weekends 11 pm). Reservations accepted. Visa, MC, DC.



LA MEDITERRANEE

288 Noe St. San Francisco 431-7210

La Mediterranee's friendly, efficient service and home-cooked eastern Mediterranean dishes have attracted many Bay Area diners. The inspiration for the varied menu comes from owner Levon der Bedrossian's Armenian family heritage in the Lebanese mountains. The tasty food at reasonable prices is so popular that this small cafe has expanded over the last six years to three new locations. Catering and food to go. Open 11 am-10 pm, Fri & Sat 11 pm, closed Mondays. Also at 2210 Fillmore St., SF (921-2956), 2936 College Ave., Berk. (540-7773), 857 4th St., San Rafael (258-9123).



LE TROU

1007 Guerrero St. San Francisco 550-8169

Considered the best French restaurant in San Francisco by the legendary chef Josephine Araldo, Le Trou provides a quiet, hospitable place to dine leisurely — the French way. In a warm, cozy whitewashed room with decorations that evoke dreams of the French countryside, chef Robert Reynolds serves a series of authentic regional French menus. Reservations are a must, since Le Trou serves only one seating and one menu each evening. For example, when the Poitou region is featured, you might find dandelion souffle, plump rabbit and hazelnut cake. Thurs-Sat at 7:30 pm, Sun 2 & 6 pm. Reservations only.



MARCO'S N.Y. STYLE PIZZA

1535 Haight St. San Francisco 552-4200

Come and enjoy a slice of New York on Haight Street. We hand-make a delicious range of authentic New York-style pizza with both Neopolitan thin crusts and Sicilian thick crusts, as well as real calzone, lasagne, Italian sandwiches and genuine Philadelphia cheesesteaks. Fresh pizza slices are always available with your choice of toppings. Eat here amidst the largest collection of New York memorabilia in San Francisco, stop by for a fast take-out, or let us make a free delivery to your doorstep any time from 5 pm until midnight. Open daily 11 am - 1 am.



NORTH BEACH PIZZA

1499 Grant Ave. San Francisco 433-2444

North Beach Pizza is one of the few eating places in North Beach you can still count on for excellent food at reasonable prices. Choose from a wide range of Italian dishes, including hearty pizzas and delicious pasta plates, as well as succulent barbecued spare ribs. But the food is only part of the experience of dining in this bustling, cheerful pizza corner where the dough flies until late into the night. Delivery service available, full menu, all hours. Open daily 11 am-1 am (Fri & Sat until 3 am). Visa, MC, AE, DC.



PACIFIC GREEN

2424 Van Ness Ave. San Francisco 771-3388

Pacific Green is a new and special seafood restaurant that deserves your attention. Bea Pixa of the SF Examiner says in her glowing review, "Simply Delightful." Pacific Green is one of those fine, rare San Francisco restaurants that actually delivers excellent quality and attentive service in a casual yet elegant atmosphere. In addition to fresh seafood daily, Pacific Green also offers steaks, pasta and chicken plus outstanding wines to complement your meal. Reservations accepted. Open for lunch weekdays; dinners daily from 5:30 pm (Sun at 5 pm). Visa, MC, AE. Partially validated parking.



THE PEACOCK

2800 Van Ness Ave. San Francisco 928-7001

The Peacock has gained a reputation as San Francisco's wonderful Indian restaurant. Located in a charming Edwardian house at the corner of Van Ness and Lombard, The Peacock serves exceptional Northern Indian cuisine in elegant surroundings. There's a fireplace in every room here, and the lavish furnishings include original art, etched glass, Victorian lamps and comfortable velvet chairs. Full bar. Valet parking in the evenings. Lunch Sun - Fri (champagne brunch Sundays) 11:30 am-2 pm. Dinner nightly 5:30-10 pm (Fri & Sat 10:30 pm). Reservations accepted. Visa, MC, AE, DC.



PENSIONE CAFFE

1668 Market St. San Francisco 864-1271

The Pensione Caffe has gained a fine reputation in its first year on upper Market St. This 'Italian high tech' cafe with a distinct European atmosphere and extremely friendly staff, serves a weekly menu including delicacies such as salmon baked in parchment and braised rabbit. 35 wines are available by the glass and the superb homemade desserts and pies have been specially featured in *California Living* magazine. Prices here are modest: it's European dining you can afford! Open daily for lunch 11 am-2:30 pm; dinner Tues-Thurs 6-10 pm, Fri & Sat 6-11 pm. Visa, MC, AE.



PEPPINO'S

1247 Polk St. San Francisco 776-8550

At Peppino's, diners have a magnificent choice of authentic Italian cuisine prepared by Peppino himself, a restaurateur from Naples. This restaurant near Bush Street serves beautifully fresh dishes including risotto pescatore, green gnocchi, eight different veal dishes all served with pasta and a must is the "Seven Flavors" — a dinner for two comprising seven different pastas and sauces, all freshly homemade, for just \$15.95. Open for lunch and dinner 11:30 am-11:30 pm. Reservations accepted. Visa, MC.



PHNOM PENH

631 Larkin St. San Francisco 775-5979

Experience traditional Cambodian dining and entertainment at this friendly restaurant decorated with fascinating Cambodian memorabilia. Talented chef Keav Ty serves ethnic Cambodian fare such as red curry soup flavored with tamarind broth and coconut milk and delicious stuffed eggplant filled with chopped pork and diced shrimp and simmered in a special garlic sauce. Watch for the Ty's new restaurant on Geary and 6th Avenue scheduled to open in early September. Open for lunch 11 am-3 pm and dinner 5-9:30 pm. Closed Sundays. Visa, MC, CB.



RINGS "FINE SEASONAL CUISINE"

1131 Folsom St. San Francisco 621-2111

With its inviting soft peach decor, Rings is a contrast to its South of Market location. Variety describes the fare, which has been coined 'eclectic ethnic'. Daily specials might include jambalaya, chicken mole, or herb-scented ravioli — each coming to life with fresh local ingredients. Standards include delicate seafood bisque, a milk-fed veal chop with gorgonzola and mesquite-grilled fish with fresh fruit and herb butters. The friendly staff cook right before you in the open kitchen. Rings is open for lunch and dinner. Heated garden seating available weather permitting. Visa, MC.



S. ASIMAKOPOULOS CAFE

288 Connecticut St. San Francisco 552-8789

S. Asimakopoulos Cafe on Potrero Hill is guaranteed to bring back memories of Greek island holidays. Owners Spero and Barbara Asimos serve up traditional and exotic dishes such as moussaka, succulent kalamarakia and baklava, as well as Greek beer, Retsina and non-resinated wines. Don't miss the meza (appetizers), the goulbasi — lamb shank with butter, garlic and Kasseri cheese wrapped in parchment and baked for four hours, available on weekend evenings — and Erne's karamele, a deliciously rich and creamy custard. Open 7 am-10 pm weekdays, Sat 5-10 pm. Visa, MC.



SILVER MOON

2301 Clement St. San Francisco 386-7852

You can't miss Silver Moon's red awning on the corner of 24th Avenue and Clement, minutes from Golden Gate Park and the Golden Gate Bridge. Ken Chang, previously the chef at The Red Crane, has opened a new but already popular restaurant serving a brilliant menu of Chinese vegetarian and seafood dishes, all without MSG. He's acclaimed "a master." "His kitchen is blessed with a great deal of talent," wrote Bea Pixa of the SF Examiner. Reservations accepted for parties of five or more. Hours: 11:30 am-10 pm daily. Visa, MC, AE.



STOYANOF'S

1240 9th Ave. San Francisco 664-3664

Include in your visit to Golden Gate Park, a visit to Stoyanof's cafe and restaurant, located very near the aquarium and de Young Museum. A popular spot for lunch or dinner, we make our own pastries and desserts continuously throughout the day. Coffee, pastries, self-serve lunch with indoor and outdoor seating are available from 10 am-5 pm Tues-Sun. Our dinners are a blend of the best Greek, Turkish and Macedonian specialties, served 5-9 pm Tues-Sun and Fri & Sat until 10 pm. Visa, MC. Stoyanof's also specializes in small banquets and catering of all kinds.



SUSHI MAISON

745 Columbus Ave. San Francisco 982-2225

Japanese food lovers have been quick to discover this new, upbeat, art-deco eating establishment in the heart of North Beach between Mason & Filbert. Sit at the sleek jet-black sushi counter and enjoy the fresh creations made right before you by our expert and friendly sushi chefs. Sushi Maison also offers delicious seafood specialties and traditional Japanese entrees such as beef teriyaki and tempura. A fine selection of premium Californian wines complements the excellent, fresh cooking. Lunch Tues-Fri, 11:30 am-2:30 pm, dinner Tues-Thurs 5:30-10:30 pm, Fri & Sat 5:30-11 pm, Sun 5-10 pm.



ZOLA'S

1722 Sacramento St. San Francisco 775-3311

If you appreciate country French cuisine, you'll enjoy a special evening at Zola's. Owner/chef Catherine Pantsios and her sous-chef Rachel Gardner recreate the beautiful dishes found in Paris bistros and French country inns — cassoulet, blanquet of veal, rabbit in mustard cream, fish stews and game dishes. This exquisite cooking and the intimate, romantic atmosphere here have earned Zola's rave reviews in *Gourmet* magazine and the SF Chronicle, where it was described as the best new restaurant in San Francisco. Dinner Tues-Sat 6-11 pm, Sun 5:30-10 pm. Visa, MC, AE, DC.

E ast Bay

Over the last decade the eastern shore of San Francisco Bay has become the focus for a renaissance in classic American cuisine. The East Bay is alive with a potpourri of innovative restaurants that emphasize fresh ingredients, creative new menus and imaginative presentation.



CHINA STATION

700 University Ave. Berkeley 548-7880

China Station is a unique Chinese restaurant located in Berkeley's historic SP Railroad Depot. Dine from an extensive menu of traditional Chinese favorites at modest prices, while watching passing trains from window tables in this beautifully restored early California dining room. Sip your favorite cocktails in the relaxed and convivial atmosphere of the terraced bar from 11:30 am-2 am and enjoy late dining every night until 1 am. Banquet facilities and food to go also offered. Free parking. Reservations accepted. Visa, MC, AE.



GAETANO'S COURTYARD

3766 Piedmont Ave. Oakland 658-9339

At Gaetano's Courtyard (a real courtyard with a sliding glass roof) you'll enjoy Gaetano's blend of traditional Italian cuisine with the freshest local ingredients. He hand-picks the fish and produce at the market each morning, then returns to bake the bread and make the pasta you'll enjoy only hours later. Take your pick of 12 fettucine dishes (all the pasta and sauces are freshly home-cooked), made to order crisp salads and delicious mesquite-grilled fish, poultry and meats. Lunch Tues-Fri 11:30 am-2:30 pm; dinner Tues-Sun 5:30-9 pm (Fri & Sat 10 pm). Reservations accepted. Visa, MC, AE.



GERTIE'S CHESAPEAKE BAY CAFE

1919 Addison St. Berkeley 841-CRAB

Berkeley's premier seafood restaurant, Gertie's features a superb selection of fresh crab dishes — enough to make any Easterner homesick — as well as an excellent variety of local fishes, meats and vegetables. Treat yourself to the fresh soft shell crabs, the blue crabs or the crab cakes, all served in a lovely art deco and soft neon dining room to the sounds of light jazz. Gertie's has attracted TV coverage and great reviews from coast to coast. It's located just steps from the Berkeley Repertory Theater. Open daily including Monday for lunch and dinner and Sunday brunch. Visa, MC, AE, DC.



LA CREME DE LA CREME

5362 College Ave. Oakland 658-3663

Chef/owner David Nugent offers diners a changing menu that is innovative and Californian, yet based solidly on classical French culinary principles. There is an intimate, pastel dining room and a secluded garden deck as well. The menu features both light entrees — grilled swordfish with orange-mint butter, for example — and luxurious dishes such as milk-fed veal with apricots, almonds and demi-glace sauce, or chocolate mousse ice cream. Everything is made from scratch in this highly recommended restaurant. Reservations accepted for lunch, dinner and Sunday brunch.



MESA

3909 Grand Ave. Oakland 652-5223

Pastel colors, track lighting and fresh flowers give this exciting new restaurant a warm, elegant and welcoming atmosphere perfect for an informal lunch or an intimate dinner. The talented chefs serve California favorites and seasonal specialties, preparing everything from scratch each day including the breads and decadent desserts. Patio dining is available, as are private areas for business meetings or special occasions. Lunch Mon-Fri 11:30 am-2 pm; dinner nightly from 5:30 pm. Bar menu 11:30 am-10 pm. Reservations accepted. AE, MC, Visa, DC, CB.



OAKLAND GRILL

301 Franklin St. Oakland 835-1176

Located in the middle of the chaotic, colorful old Oakland Produce Market, the Oakland Grill sits surrounded by trains, trucks and piles of fruit. The food is remarkable because a) it is very fresh; b) it is always recognizable; c) it is quite affordable; and d) it is as tasty as Ma Nature intended. The service is fast and genial. Several of the cooks are insane. Generally, the place is easy on the eyes, the palate, and the wallet. If we were any better, we'd be insufferably arrogant. Open daily 6 am (weekends 8 am) until 9:30 pm. Reservations accepted for five or more. Visa, MC.

Marin



BACI

247 Shoreline Hwy. Mill Valley 381-2022

Pronounced Ba-chi, Italian for 'kiss', this restaurant with its stunning champagne and oyster bar and white baby grand piano offers a thoroughly romantic and delightful dining experience. Italian chefs create delicious Italian nouvelle cuisine from the open exhibition kitchen. Specialties include home-made pastas, gourmet pizzas, mesquite-grilled fresh fishes and meats and a wide selection of appetizers and desserts. Patio dining at lunch. Take the Stinson Beach exit off Hwy. 101. Parking available. Open daily 11:30 am-11:30 pm. Reservations and proper attire. Visa, MC, AE.



FIREHOUSE BAR-B-QUE

Larkspur Landing 461-RIBS

The Firehouse is a rib lover's delight! Carl T. English Jr. makes real Bar-B-Que at the Firehouse using a brick oven, hardwood fires and all natural ingredients. Choose among three kinds of delicious ribs, including sweet baby backs, or chicken or hot links, and a barbecue sauce made from a 75-year-old recipe that comes in three levels of hot — One, Two or Three Alarm! Conveniently located off Hwy. 101 across from the Ferry Terminal. Also in SF and Burlingame. Drop by for friendly service at "The Best Bar-B-Que in the Whole Damn Town." Lunch through dinner daily. Visa, MC, AE.



OLEMA INN

Sir Francis Drake & Hwy. 1 Olema 663-8441

At the gateway to Point Reyes National Seashore stands this beautiful, century-old, historic landmark offering an ideal escape from the city hubbub. In a casual yet gracious atmosphere, chef Drew Spangler serves up exciting daily menus of California dishes based on the freshest local produce, shellfish, fish and poultry. Dine outdoors, visit the regular art exhibitions and stay for the weekend in our B & B accommodations. Full bar. Open daily for lunch, 11:30 am-3 pm and dinner, 6-9 pm. Sunday brunch 10 am-3 pm. Dinner reservations advised. Visa, MC, AE.

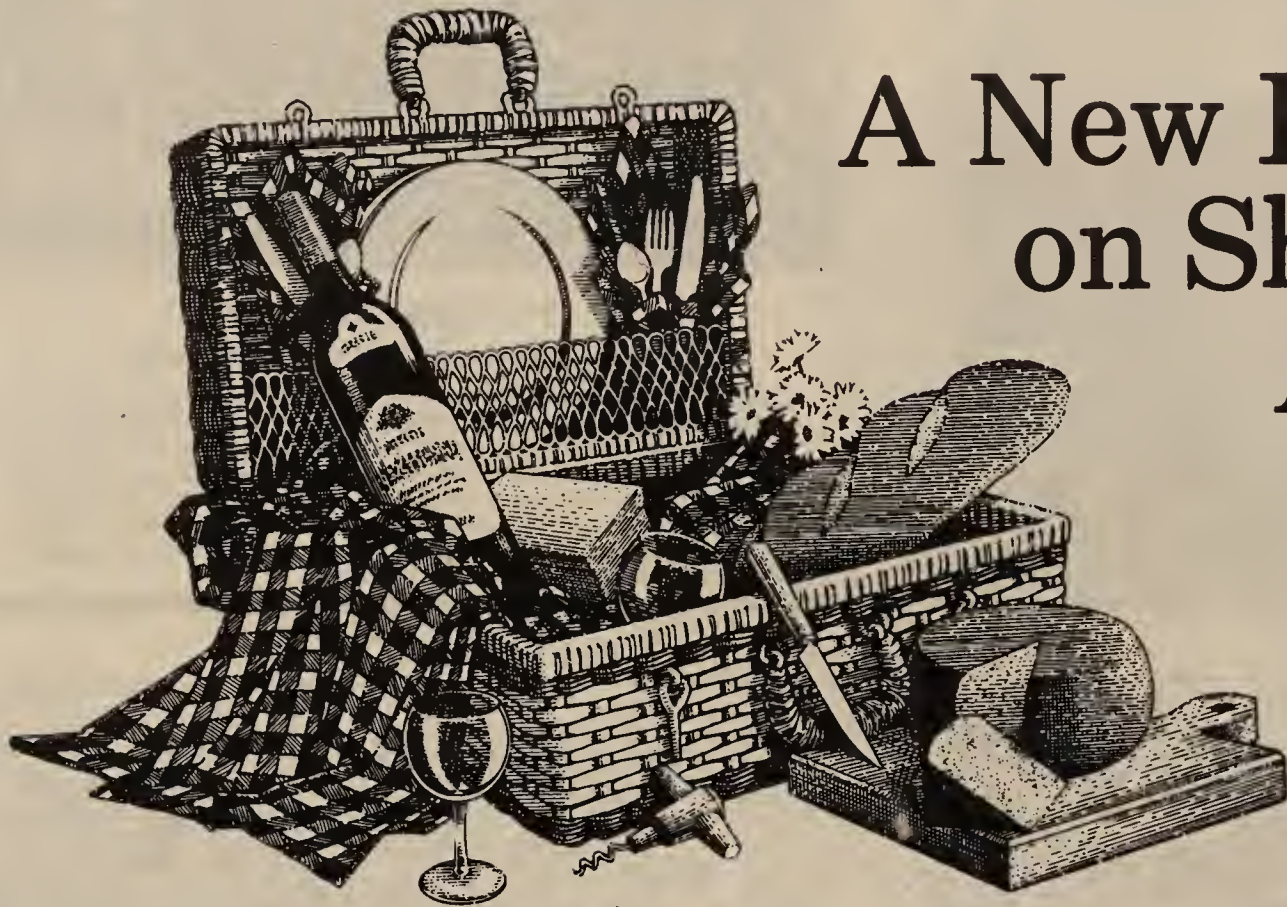
Peninsula



FIREHOUSE BAR-B-QUE

1420C Burlingame Ave. Burlingame 342-RIBS

The Firehouse is a rib lover's delight! Carl T. English Jr. makes real Bar-B-Que at the Firehouse using a brick oven, hardwood fires and all natural ingredients. Choose among three kinds of delicious ribs, including sweet baby backs, or chicken or hot links, and a barbecue sauce made from a 75-year-old recipe that comes in three levels of hot — One, Two or Three Alarm! Conveniently located just off El Camino. Parking in rear. Also at Larkspur Landing and SF. Drop by for friendly service at "The Best Bar-B-Que in the Whole Damn Town." Lunch through dinner daily. Visa, MC, AE.



A New Kitchen on Shattuck Avenue

UNCOMMON FAIR

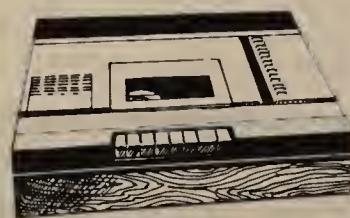
The kitchen is right there behind the counter. Watch as Deli Manager/Chef Paul Johnston prepares specialties: Roasted Red Pepper Butter, Creole Potato Salad, Wild Mushroom Cream Sauce, Lemon Garlic Chicken, ribs and chicken barbequed over hickory chips, home-made pastrami and corned beef.

You will be tempted by fresh Cajun sausages, rich double cream cheeses or domestic chevre, fresh baguettes and bagels, spiced olives and Black Forest ham, hazelnut oil and raspberry vinegar. Check the impressive selection of fine wines. Top it all off with a chocolate truffle.

The Uncommon Fare Deli is now creating imaginative dishes and

special ingredients for inventive meals.

And for after dinner, take home



any one of the many marvelous movies available from the Co-op Video Rental.*

Uncommon Fare Deli and Co-op Video Rental are only available at the Shattuck Avenue Co-op Food Store in North Berkeley. Hours are: 9 am to 8 pm seven days a week.

*Video rentals apply for Co-op members only.

coirop®

Other Co-op Locations

Berkeley: #1 1414 University Avenue, #2 1550 Shattuck Avenue,
#3 3000 Telegraph Avenue, #21 1581 University Avenue

San Francisco: #4 350 Bay St.

Two wineries are growing in Emeryville

The scandal-plagued industrial burg of Emeryville, just east of Highway 17 between Berkeley and Oakland, seems an unlikely place for a small winery to flourish. Not a single grapevine spreads its lush green canopy within the city's confines (although there are undoubtedly a few eccentrics in Berkeley who have planted some scraggly pinot noir vines, convinced the "Athens of the West" occupies the same latitude as France's celebrated Burgundy district). Nor are there any within jogging distance. The verdant, vine-carpeted hills and valleys of Napa and Sonoma, with their million-dollar Spanish villas and state-of-the-art small wineries, seem as distant from Emeryville's grimy streets as Shangri-la does from the burned-out tenements of the Bronx.

Yet, surprisingly, not one but two small wineries are alive and doing well in the heart of Emeryville, proving that a bucolic landscape is not a prerequisite to the production of fine wine.

In a dumpy two-story pillbox once used by Shell Oil as a research facility, brothers Kent and Roger Rosenblum are successfully directing a small family winery called Rosenblum Cellars. During the past seven years, the Rosenblums have earned an excellent reputation for their flavorful zinfandels and petite sirahs, and they're developing a fine touch with chardonnay and cabernet too.

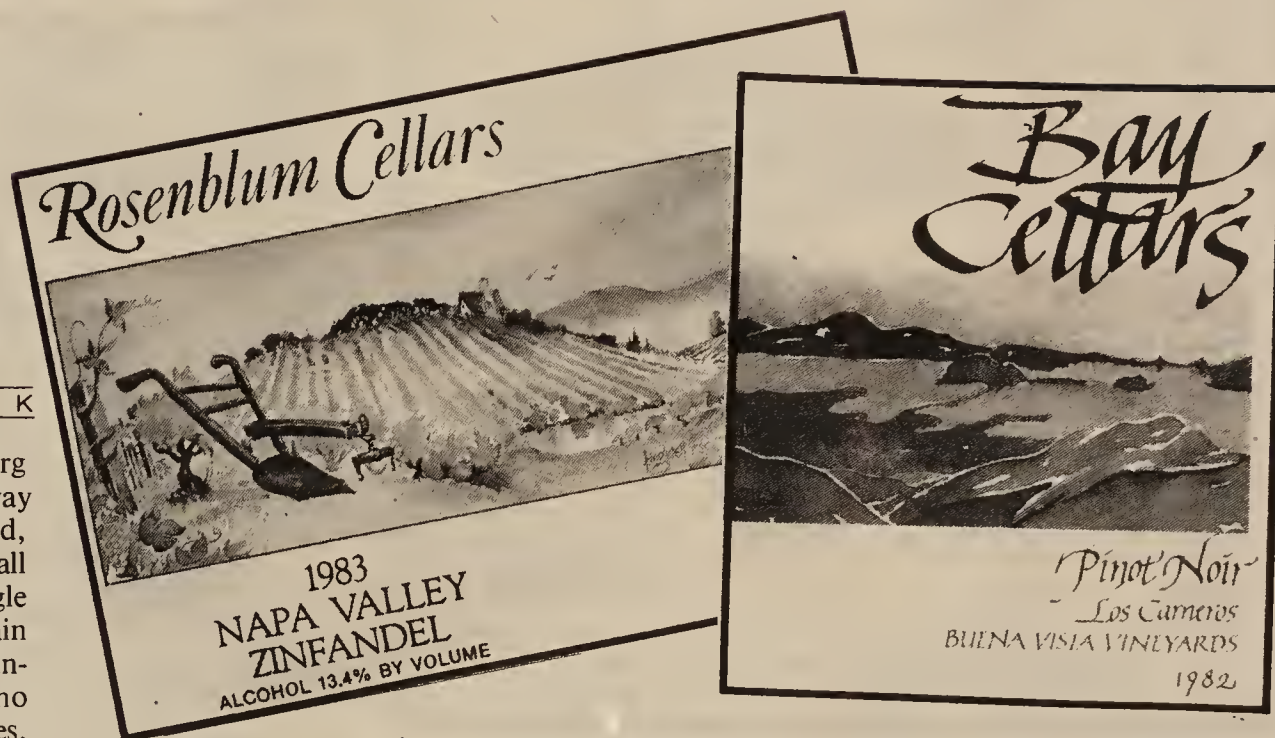
Born and raised in Minnesota, the Rosenblum brothers became wine buffs and avid home winemakers after moving to California in the early 1970s. After years of winning awards at amateur winemaking competitions throughout the state, they and several friends decided to start a small commercial winery.

In 1977, Kent Rosenblum, now 40, tried to bond his home winery in Alameda. He won approval from the city and obtained all the necessary state and local permits, but an irascible neighbor launched a petition drive that caused the Alameda City Council to withdraw its initial consent.

"Well, we had a guy down the street who raised hell," Kent remembers. "He went around with petitions saying 'Caesar Chavez is going to be here picketing on Liberty Avenue' and 'The tanks are going to explode.'"

As a result, the Rosenblums plans were stalled for a year. But in 1978 they leased a small building in West Oakland, obtained a bond and made their first 800 cases of commercial wine. In 1982, they moved to their present quarters, previously occupied by the now-defunct Veedercrest Winery.

Roger Rosenblum, sandy-haired and boyish-looking, is a computer programming consultant at UC Berkeley. "The idea just grew that we could make wine



as well as any commercial winery — we couldn't find any wine that was better than ours," Roger, 34, recalls. "We thought it would be fun to have a winery and maybe someday we could make a home for ourselves in Napa or Sonoma Valley, although that's become less and less of a possibility. There was no marketing plan; we went into it blind. It's fun to get together with friends to do this; we've always kept the attitude that it's fun."

The Rosenblums say they never expected to make a living out of the wine business and, in fact, the winery has never made any money. Consequently, both brothers have continued their other careers, which suits them just fine.

Kent, a dark-haired, mustachioed man with an earnest, folksy manner, juggles his duties at the winery with an active veterinary practice in Alameda. "I never expected to be a full-time winemaker," he says. "I don't think I ever will be. I think if you were in the wine business full-time — well, you could get kinda depressed."

Kent, who with his wife Kathy is the controlling partner and the primary winemaker, has no formal winemaking training. "I haven't been through a school that says, 'Here's how you produce wine.' You can take all the courses in the world and still not know what you're doing. You have a sense about things, and you have to have a good nose to be a winemaker. I've always had an exceptional nose. I can smell a guy smoking a cigar two blocks away.

"Roger's my right-hand man in the cellar, and I try to let everyone [who works in the winery] be in on the decisions," Kent adds. "But I'm ultimately responsible for whether the wine tastes good or bad."

Rosenblum Cellars' production, always tiny, has grown from the initial 800 cases to 5,000 in 1984. The latter total was "more than we should have done," according to Kent. "We over-worked ourselves." He does not expect the winery to exceed that figure in the foreseeable future. "Last year, we bottled 1,400 cases and sold 1,100. The extra 300 went — I don't know, we drank 'em or something," he says, laughing.

Wines are bottled on a staggered schedule depending on the amount of barrel aging they require. A cabernet from 1984, for example, might not be bottled until 1986. "This year," says Kent, "we're going to bottle about 3,000 cases, and my guess is we'll be able to sell them all."

The winery buys grapes from an assortment of

vineyards in Napa and Sonoma and is developing its own 25-acre vineyard, called Lone Oak (depicted on the winery's label), in the Russian River area of Sonoma. The Rosenblums have been most successful with zinfandels and petit sirahs produced from "old, gnarled, head-pruned vines on unirrigated hillsides," according to Kent, who claims that this combination yields the most robust, intensely flavored red wines. Much of the non-technical labor at the winery — the crushing and pressing of grapes during harvest, cleaning barrels, hauling hoses, bottling and labeling finished wines — is donated to the Rosenblums by a cadre of close friends and a larger group of acquaintances who simply enjoy working in a small winery. In return for their labor, they get free meals and a generous allocation of Rosenblum wines.

On a recent Sunday, a small army of 25 volunteers from a local church group was helping out on the bottling line and in the labeling room, while other, more experienced volunteers were transferring wines from one tank to another. Kent and Roger, directing the various activities, were like generals in their underground bunker, plotting strategy while the battle raged about them.

"They're real troupers," Roger says of his regular, unpaid helpers. "They're always down here helping out. In many ways, they're our closest friends."

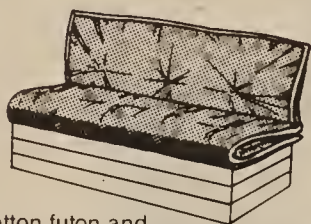
One of those “closest friends” and a longtime volunteer at the winery is a woman named Bucci (“like Gucci, except without the money”). Bucci is a social worker who also runs an East Bay catering business and is planning to open an Italian restaurant in Oakland. She has known the Rosenblums since 1978, “when they were in that funky place over in West Oakland. Roger was into playing softball and making wine, two interests I have.” She started helping them out at the winery and soon discovered that “anything involving the Rosenblums was going to last until 4 a.m.”

Kent and Roger helped Bucci and her friends get started in home winemaking — “Kent’s been a real inspiration to home winemakers” — and she began catering their winery open houses, which, from the beginning, drew hundreds of people. After the Rosenblums moved to Emeryville in 1982, Bucci and her catering partners started to prepare monthly dinners at the winery, for up to 30 people, at which special dishes would be paired with the complementary Rosenblum

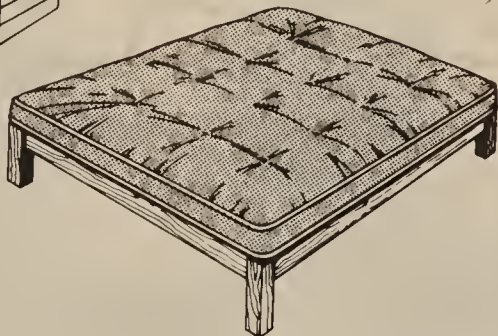
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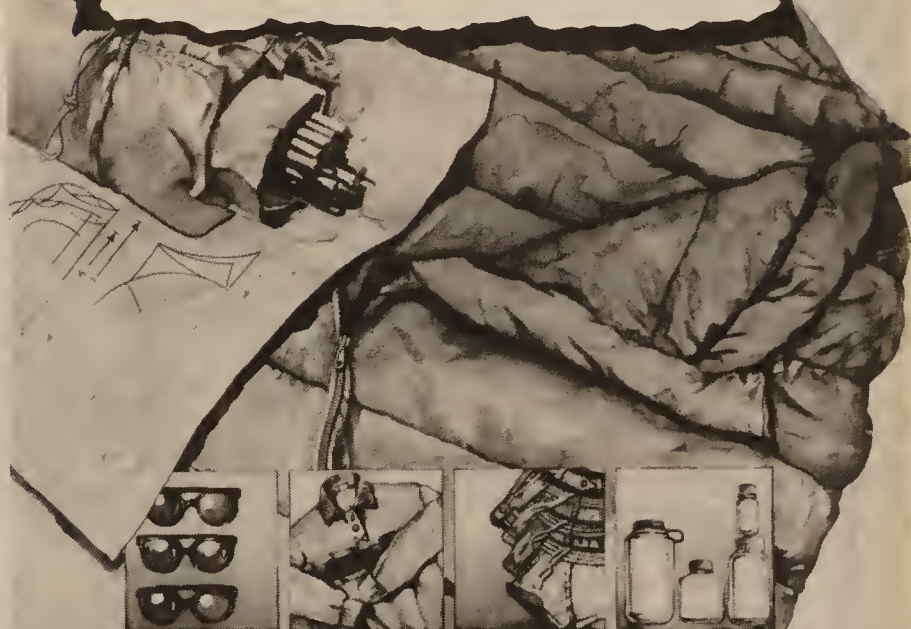
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City Limits WINE

continued from page 35

Cellars' wines.

Bucci thinks she understands the unusual relationship between the Rosenblums and their dedicated band of volunteer workers. "The cynical side of it is that you need free labor. The other side of it, which I prefer to look at, is that people like to be part of an adventure. Kent and Roger give them a chance to participate in that without putting out any capital, without owning a business. They feel a part of something that's growing."

"They spend a Sunday afternoon they might have spent in front of the TV out here in the sun putting together something. They learn how wine is made, bottled and labeled, and at the end of the day they have an appreciation of why a bottle of wine costs what it does. The Rosenblums give people a good feeling — a real good feeling of group effort."

Zins of youth

Rosenblum Cellars has recently released a number of new wines, all of them excellent. Most notable are two zinfandels from the 1983 vintage, both priced at \$7.50 (although you can find them for less). The Napa Valley Zinfandel, which contains 11% petite sirah, is rich and spicy, with blackberry fruit, hints of chocolate and additional spice from aging in French oak. The Sonoma Valley Zinfandel is softer and rounder, with lush raspberry fruit and a touch of briary spice.

'We've always kept the attitude that it's fun to get together with friends to make wine.'

—Roger Rosenblum

Both wines are beautifully balanced and, despite their youthfulness, drinkable now with hearty foods.

Rosenblum's 1982 Cabernet Sauvignon (\$9), from grapes grown in Napa, is a medium-bodied wine with attractive cherry/currant varietal fruit and some cedar and vanilla nuances from oak aging. The 1984 Russian River Valley Chardonnay (\$9.95) is easily the winery's best to date, a richly flavored wine full of toasty oak aromas and the taste of ripe apples. Unfortunately, both the 1982 and 1983 vintages of Petite Sirah are sold out. The latter ranks as one of the best petites I have ever tasted, a wine of immensely rich grapey, currant and spice fruit.

Rosenblum Cellars is a model of what can be accomplished by people who have both a love of fine wine and a deep sense of community. The Rosenblums—and their partners and friends—make excellent wines at affordable prices.

Bay Cellars

Rosenblum Cellars shares its cramped winery space with another, even tinier operation called Bay Cellars. Although the two wineries have certain features in common—primarily their size and the fact that both began as home wineries—they differ dramatically in most other respects.

Bay Cellars is the project of Richard Rotblatt, 39, a UC Berkeley graduate and structural engineer/computer graphics specialist, who—like the Rosenblum brothers—got interested in wine in the early 1960s and enjoyed great success as a home winemaker. He first contemplated a commercial winery venture in 1975, when a number of his friends—Peter Brehm of Wine and the People in Berkeley, Rick Dove of Montclair Winery in Oakland and Channing Rudd of Rudd Cellars in Alameda—were starting small urban wineries of their own. He decided not to implement his plan at that time, but kept the idea alive and studied the experiences of his friends. Like the Rosenblums, he never doubted he could produce wine of commercial quality.

"Back in the early '70s, the wine industry was pretty small and the number of fine wine producers was even smaller, so it was real clear that the home wines I made

continued next page

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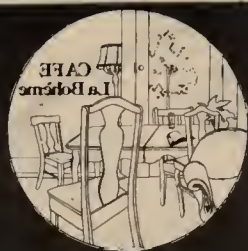
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WINE

continued from previous page

and my friends made were superior to most California wines," Rotblatt says. "The only issue was obtaining quality fruit, because it's quality fruit that makes quality wine."

In 1979 Rotblatt began planning to convert his home winery in Berkeley to commercial use, but — in an episode uncannily like Kent Rosenblum's — he was foiled by the opposition of some obstinate neighbors. Temporarily stymied but undaunted, Rotblatt eventually moved his operation to the old Veedercrest Winery in Emeryville. In August 1982 — about a month before the Rosenblums moved into the same building — Bay Cellars was born.

In pursuit of pinot

Shortly after the harvest of 1982, Rotblatt took on two minority partners — Mike McKinney, a home winemaking partner since 1971, and John Reynolds, a research chemist at Chevron. He consults them on

SUPERLIST #252

(REGULARLY SCHEDULED
GOVERNMENT MEETINGS IN THE
CITY OF BERKELEY)

This list of the regularly scheduled government meetings in Berkeley complements last week's San Francisco list. Note that many of the commissions and boards will not meet in August and that meetings may be rescheduled or canceled, so it is always a good idea to call in advance if you want to attend a meeting. Future lists will focus on other East Bay communities.

Milvia, employees lunchroom. 644-6073.

Housing Authority. 1st and 3rd Tues., 7:30 pm. (Note: The City Council sits as the Housing Authority.) 2134 Martin Luther King Jr., council chambers. 644-6480.

Human Relations and Welfare Commission. 2nd Thurs., 7:30 pm. West Berkeley Senior Center, 1900 6th St. 644-6530.

Landmarks Preservation Commission. 3rd Mon., 7:30 pm. 2180 Milvia, employees lunchroom. 644-6570.

Maternal Child and Adolescent Health Board. 2nd Mon., 4 pm. Call for location. 644-6459.

Mental Health Advisory Board. 2nd Wed., 6 pm. South Berkeley Library, 1901 Russell. 644-6459.

Parks and Recreation Commission. 4th Mon., 7:30 pm. 2180 Milvia, employees lunchroom. 644-6530.

Planning Commission. 1st and 3rd Wed., 7 pm. No August meeting. North Berkeley Senior Center, 1901 Hearst. 644-6534.

Police Review Commission. 1st and 3rd Wed., 7:30 pm. No meeting on 3rd Wed. in August. Call for location. 644-6716.

Project Area Committee. 4th Thurs., 7:30 pm. West Berkeley Senior Center, 1900 6th St. 644-6175.

Redevelopment Agency. 1st and 3rd Tues., 7:45 pm. (Note: The City Council sits as the Redevelopment Agency.) 2134 Martin Luther King Jr., council chambers. 644-6480.

Rent Stabilization Board. 1st and 3rd Mon., 7:30 pm. 2134 Martin Luther King Jr., council chambers. 644-6181.

Solid Waste Management Commission. 4th Mon., 7:30 pm. August meeting 3rd Mon., 7 pm., call for location. 2134 Martin Luther King Jr., employees lunchroom. 644-6540.

Transportation Commission. 3rd Tues., 7:30 pm. 2134 Martin Luther King Jr., employees lunchroom. 644-6534.

Waterfront Commission. 2nd Wed., 7 pm. 201 University, marina conference room. 644-6371.

Youth Commission. 3rd Wed., 3:30 pm. 2134 Martin Luther King Jr., council chambers. 644-6226. (8/14/85)

— Pete Mollin

'It takes a while to develop a market niche, but we have no debt and don't need to sell our wine right away.'

—Richard Rotblatt, Bay Cellars

winemaking questions, but the final decisions are his. Echoing Kent Rosenblum, Rotblatt says, "We discuss the year and the vineyards and our production plans, but you can't make wine by committee."

Unlike Rosenblum Cellars, whose specialty is robust, even rustic, red wines that are classically Californian (and owe more to the Italian winemaking tradition), Bay Cellars looks to the Burgundy and Bordeaux districts of France for its inspiration.

"Our main love is pinot noir," Rotblatt says. "We've pursued that since the beginning and we'll try to establish a market niche for our pinot noir, which I think is very stylized and well-made. We make a small amount of chardonnay, but we're red drinkers primarily. We're also interested in Bordeaux varieties, principally cabernet sauvignon, merlot and cabernet franc. We made a Bordeaux blend called Clarion in 1982, but in the future we'll just bottle varietals and do blending within the legal limits." (In California, a wine must contain at least 75% of the grape designated on its label; this forces wineries that engage in significant blending to devise proprietary names like Clarion, not always an easy task.)

Going to the country?

"I like wines that are French in style, meaning they have more acid and less voluptuous fruit," Rotblatt adds. "Our wines tend to be a little leaner, and we prefer to make wines that are highly structured, that complement food well."

Rotblatt says he likes the Rosenblums ("They're real nice people"), but he makes a point of distinguishing his winery's style from theirs. "Our style of winemaking is very deliberate and planned," he says. "We prefer to work together as a small group, rather than have large groups of people around who require a large amount of supervision. Our style of winemaking is completely different from the Rosenblums', who like to party and have a good time while they're doing it. I'm much more methodical."

Bay Cellars is currently producing about 1,000 cases of wine per year, almost all of it sold locally. "Our marketing plan is to sell half our production by direct mail [to mailing list customers] and through our winery open houses, and the remainder through good wine shops and fine restaurants," Rotblatt says. "Our wines will never be very plentiful, and we don't want to grow until we've established a market."

He foresees an annual production of between 3,000 and 5,000 cases per year and, unlike the Rosenblums, who seem content in their hardcore urban environment, looks forward to relocating to the country someday, "perhaps in the Carneros district of southern Napa, or Mendocino County."

Whatever the winery's ultimate locale is, Rotblatt seems serene about its future, despite the current difficulties afflicting the wine market. "I realize that if you're a small winery, unless you have tremendous sums of money and a lot of marketing savvy, it takes a while to develop a market niche. It's a difficult time for the wine industry at large, but we have no debt and, consequently, we have no need to sell our wine right away."

Bay Cellars' current releases include the 1983 Carneros Chardonnay (\$12), a rich, appley wine with subtle, spicy wood tones; 1982 Carneros Pinot Noir (\$13.50), which features seductive aromas of ripe berries, roast coffee and exotic spice; and 1982 Clarion (\$10.50), a Bordeaux blend based on merlot (66%), which offers complex flavors of mint, herbs, cherries and tobacco.

Bay Cellars wines are available in the East Bay at the Bay Wolf, Gertie's, Christopher's and Ristorante Venezia restaurants, as well as Trumpetvine Wines, Solano Cellars, Curds and Whey and R&H Liquors (retail shops). In San Francisco they can be found at Pacific Wine Co., Castro Village Wine Co., The Incredible Wine Shop and Hart's Cafe. In Marin they're at Mill Valley Market.

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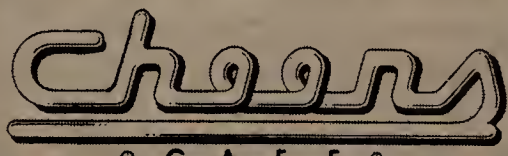
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LOCAL COLOR

continued from page 6

Oregon. She has since had two more sons and has taken on the job of Camp Win-narainbow videographer. It's a chance, as she puts it, to earn her share.

The camp consists of seven 30-foot teepees, a stage area for people's films, music and Wavy's jokes. A short walk from the teepees is a huge outdoor kitchen. It's an open structure with big stainless steel sinks that have hot and cold running water, an industrial-sized stove and a room that's a refrigerator.

I spot Oxygen, a woman I shared some of the most tumultuous moments of my young life with, standing by the kitchen. She, too, lived in the Marcola house and participated with great aplomb in the inevitable break up of my marriage. Her once straight, blonde hair is permed and in style, but her soft, husky voice and dark doe eyes still betray an undying appreciation for the ridiculous. Qualities like lightning bolts bring back a flood of memories and solidify the connection even further. Though she lives in Llano, New Mexico with a husband and child and runs an ambulance service, we confer on scams for making some real money. Hers is Cola Essence mineral water TV commercials, mine is mail-order goddess lotion.

People are everywhere, and as others arrive the collective radiance warms up the weather even more. There are a lot of kids, ranging in age from baby to 18. They all have that bright immediate look of happy wholesome child about them. For that matter, so do the rest of us. The past has merged beautifully with the present flowing into the future. My enigmatic career in Los Angeles has gone up in smoke. Nothing but what's going on here makes any difference. This is no Big Chill. It's a cosmic continuum, and even the hopes of Tolstoy are awakened. Whoever thought of this deserves a free trip to Tahiti and a million dollars.

A woman wrapped exotically in scarves approaches me with a broad smile on her face. I'm so impressed by the sight of her that I can't for the life of me figure out who it is. Then, in a flash of recognition, I shout "Goose," and we share a warm hug. She wasn't always this slim or this scantily dressed.

There are so many faces I haven't seen in years. BMT, Calico, Red Dog, Fred the Fed, Hidden Mountain, Tall Paul, Dolphin. Names to fill an outer limits directory.

At the lake, a huge parachute gives protection from the hot sun. Wavy has carefully placed seashells along the side of the water. Bonnie Jean starts to laugh when she sees me: "Three days ago, I was thinking of you."

I haven't seen Bonnie Jean since 1972. "You were the first feminist I ever met," she declares.

"Except that feminism hadn't reached the vocabulary yet. The expres-

sion was women's libbers."

"Well, your words came back to me many times."

"So you found out?"

"I sure did."

Bonnie Jean's version of the New Haven bathtub story is identical to mine. It feels like telepathy, and even the bottoms of my feet are laughing. I learn that in her and Wavy's mind, I'm the feminist in absentia. No name, just a message. We've obviously burned a lot of karma in 13 years.

By Saturday night, most everyone is just this side of delirious. Goose has cooked a delicious dinner of pozole with pork. Dolphin, a Cuban Hog Farmer who lives in Oakland with his wife Pam and two children, has brought a whole pig and is roasting it for tomorrow's lunch. Like a benevolent dictator, he's inspired a cadre of people to keep a vigil on the pig, which roasts a hundred years away from where a bunch of us do the mambo in the kitchen.

After dinner, a huge chocolate cake appears, and we all sing "Happy Birthday." It's a no-hands cake that you have to stick your face in to get a bite. Children and adults are painting clown faces on each other. Over at the stage, there's a party underway. Some of the Holy Modal Rounders have come down from Oregon, and there's a local group called the Unreal Band. David LeBruen is at the projector with movies of then and now, and MC Wavy is decked out in a tie-dye clown suit with a jester's hat. Paul Krassner put it aptly when he said, "If you put Mother Theresa in a tie-dye clown suit and put her on a stage with a microphone, you'd have Wavy Gravy."

Jimi Hendrix playing the national anthem wakes me up on Sunday, after I've been up almost all night. Memory has a mind of its own. Linear time is hanging out with the Buddhists and the physicists. People have new clothes, new haircuts, new endeavors, but the relationships are ancient.

Peter Whiterabbit, father and midwife of many children, arrives. He's now an Orthodox Jew, and his appearance has been timed for after the sabbath. The name Peter Rabbi spreads quickly this afternoon as he performs ancient Hebrew blessings on several shocked men, including Paul Krassner, who gets to keep the rainbow yarmulka. But the women (and God only knows how many there have been in his life) get no blessings, no handshakes, no hugs. It's against his religion.

Reunions always seem to mark off a turning point. A beautiful conspiracy to live and pass it on. Like a high school reunion, there are people I loved, people I only bumped hearts with in the halls, people I didn't know existed. You choose and you are chosen from a predetermined cluster of beings all trying to graduate to freedom.

At LAX, my friend Nancy is waiting with her car. The hubbub at the airport reminds me that I'm back in the incendiary city. The mud city, the last wave city. Any calls?

**'Tony de Peltrie':
a short animated
film of great
technical
prowess and
emotional power**



REALITY

continued from page 17

any emotional power at all was a short animated film from Montreal called *Tony de Peltrie*. (It was, incidentally, one of the few pieces funded by an arts grant, in this case from the Canadian Film Board.) Tony de Peltrie is a dying has-been piano player, rendered in somber colors with a sweet expression on his face, who drifts into reverie and ultimately shatters. You're kept from seeing his hands on the keys for the first two-thirds of the film. When you finally do, you revel — both at the technical coup of creating a piano player's fingers cut of nothing more than mathematical formulae, and at your feeling for the character when you actually see him tickling the ivories.

Playmates

The other component of artificial reality — artificial intelligence — was also present at SIGGRAPH, although it was hidden away far from the exhibition floor. Behind the art exhibit at Moscone Center was a strange little room called "Videoplace." Inside, people stood and moved. The Videoplace computer/camera setup watched our movements and . . . played with us.

You step in front of the camera and your giant red silhouette appears on a large-scale Advent TV screen. As you move, your silhouette moves. Suddenly, you notice a small green "critter," like a badly Xeroxed rendition of Ignatz the Mouse, sitting on your shoulder. The critter knows where your fingers are. If you hold your hand out, it's compelled to jump there. Otherwise, it gradually makes its way to the top of your head, where it dances. If you jerk yourself out from under it, it falls and splatters at the bottom of the screen.

In another game, the screen presents you with a loop of twined light. Hold up a finger from each hand, and the loop stretches out between your two fingertips. If two people hold up their hands, the loop becomes an electronic cat's cradle, twisting and flowing with the motions of the hands that support it. Compared to the rest of the show, the images on the Videoplace screen don't look like much, but they are the only images that

pay attention to their audience. And they keep up with the fast movements we humans make. "People measure intelligence by speed," said the designer, Myron Krueger. Whether we think the Videoplace is intelligent or not, we respond to it as if it were alive. We play along with it (in fact, passing the critter around your body feels somewhat like playing with a cat by dangling a piece of string at it).

Is it real? Does it matter?

In the '40s, Alan Turing, an early and brilliant theorist about artificial intelligence, postulated the Turing Test: If after an exchange of dialogue over a terminal, you can't tell whether the other dialogue was produced by a person or a computer, and it turns out to be produced by a computer, then that computer is intelligent. Michael Naimark suggested a corollary for artificial reality: If you can't tell whether the room is real or not, then it might as well be. "We're all used to that question anyway," he said, "as in: 'Is it live or is it Memorex?'"

Might be a lot of fun, this semi-illusory world that we might be living in in 20 years. That actor: Is he real, imaginary, or just computer-enhanced? Those imaginary personalities in my life — would I grieve if they disappeared?

Actually, artificial realities would not have to be solitary. You could develop a video personality who

continued next page

Photographic evidence

Can you trust photographs?

No. Well . . . maybe.

Every photograph in print or videotape is suspect. As several magazines have documented (most recently, the *Whole Earth Review*), it is now commonplace for computer graphics generators to manipulate objects within images. Remove a telephone pole, for instance, to make a pastoral scene more pastoral. Retouching can happen with ease and deftness that the airbrush could never achieve.

For instance: On the SIGGRAPH exhibition floor, I watched a demonstrator start with a video picture of a

woman model. He fused her lips together, as if they were covered with wax. He wiped freckles off her face. Finally, he stretched her face out to a completely different set of proportions.

As for photographs: At this point, you can still tell a photographed 35mm color slide from a computer-generated 35mm color slide. The shape and texture of the photograph "grains" is different enough from the computer-generated dots, or "pixels." As computer graphic resolution (number of pixels per square inch) gets more and more dense, that may change.

— A.K.

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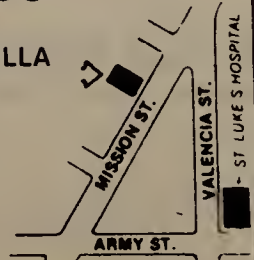
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continued from previous page

represents you and who interacts with the video personality that represents me. As robotics techniques gain in sophistication, those will merge with artificial reality techniques too. One of the speakers at a SIGGRAPH panel predicted that "the whole idea of inanimate objects may fall by the wayside." Almost certainly, artificial reality will bring forth a wave of new creative artists — it will let a thousand Disneys bloom. Matching a specific programmed environment to a desired emotional response could become a new art form.

So why does it sound threatening? Television set a precedent for us. It brings us out of our living rooms into a global village, but that village is not the real world. The real world is the community we share, the one that takes commitment and hard work to improve. Otherwise, it decays and grows sour. Yet is there an American who has not grappled with, or given in to, the addictiveness of television? In a society that worships convenience as much as ours does, artificial reality could push that addictiveness... far, far beyond.

Still, I did not walk away from SIGGRAPH revolted and repelled. I emerged awed and impressed, and sorely tempted (if I were just a bit younger, or more inclined towards computers and video) to try to help developing the drug.

Thanks to a chance encounter at the Lawrence Hall of Science, Art Kleiner became immersed in writing about computer technology in 1979. He covers telecommunications for the Whole Earth Software Catalog and Whole Earth Review in Sausalito.

Breaking in

So how do you get started on developing artificial realities of your own? There's no clear cut path with this technology. I asked several video/computer graphic artists who attended SIGGRAPH about the best way to get started:

MICHAEL MILLER (Ultimate Media Corporation): There's no academic place you can go and learn it. You just have to get access to the machines and do it.

BILL REEVES (Lucasfilm): There are two types of people in the business. There are people like me, who understand mathematics, programming and computers, and who are essentially computer technicians. The others are artists, who can make visual value judgments, who know when a color doesn't look right. A few rare people are excellent at both. Most technicians have a university education, usually in computer science and physics. The artists tend to be more self-taught. A lot of this stuff is a subclass of performance art.

DAVID BACKER (Mirror Systems): Burrow into the information — attend conferences, read people's papers, search the literature.

Be stubborn and pin down the people who know. Find out if people working in this alternative reality stuff take apprentices (I know MIT is very sticky about that). Get some basic skills; know something about programming and video. You can't be a specialist in one area any more. And remember, there is no substitute for a good demo tape.

TOM VOLOTTA: Start with "What do you want to do with interactive?" For videodiscs, avoid universities; most graphics people there have little use for videodiscs except as data storage. There are many aspects of videodiscs, so you should have a general direction to start with. Writing interactive scripts have little relation to developing the engineering technologies for example. Finding a particular content topic is often a good approach because it gives you a context in which to determine if interactive would be effective for you. Another suggestion is to contact the Institute for Graphic Communication in Boston (617/267-9425), which gives excellent seminars on videodisc and other interactive technologies.

— A.K.

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KRON

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Shapiro said he had discussed the follow-up story with Pulcrano, and he thinks the matter is probably over. "All we really wanted was a clear statement that the remarks were not the opinion of Metro," Shapiro said. "We felt the original story didn't make that clear [see sidebar]."

Jane Kirtley, a libel attorney with the Reporters Committee for Freedom of the Press in Washington,

D.C., told the Bay Guardian it's very unusual for a major media outlet to threaten a libel suit. She said she knows of only one case in the country where one major media outlet has sued another for libel. A St. Petersburg, Florida television station sued the St. Petersburg Times earlier this year, after the Times TV critic wrote a series of articles critical of the station. The case has been dismissed she said.

"I'm always dismayed to hear about it," Kirtley said.

"with all the problems of libel suits these days, it's hard to understand why a newspaper or TV station would want to do that."

Pulcrano agreed. "A libel threat is a very serious thing," he said. "You don't point an empty gun at someone and tell him it's loaded. You don't make jokes about bombs in airports. I'm glad everybody seems to be acting reasonable about it now, but we're still upset that it happened."

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We have an opening for an energetic aggressive person with sales experience to sell retail advertising. You will service existing accounts and sell new business. Media sales experience preferred. Full time. Salary plus generous sales-related commission plus bonus. Paid vacation, sick leave and health plan. Excellent for person interested in media sales career. Call Nancy at 824-3322, M-F, 9-5.

TYPESETTER

We need an experienced, fast and accurate typesetter for two-three shifts per week, alternating immediately. Must have experience on the Compugraphic 7500 Editor. Must work well under pressure. \$7-\$9/hour depending on experience and ability. Contact Ellen at 824-7660 weekdays.

ROUTE DRIVERS

We need drivers to deliver the paper to stores every Wednesday. Must have van or large truck with insurance. Very good pay for partial day's work. Reliable person sought. Call John, 824-7680, weekdays.

BayGuardian

Chef/Manager

New artsy restaurant. Apply 3-5 pm. Nine, 399 Ninth Street, SF.

Handy Man

Intelligent gofer/handyman. Hip nightclub. Nine, 399 Ninth Street, SF. Apply 3-5 pm. \$6-\$7/hour.

Office Manager

Center for Self-healing, SF. Organizational skills, typing, interest in self-healing; 32-40 hours/week. Appointment, 665-9574.

Advertising salesperson(s) needed for new Bay Area-based publication. Experience preferred. Own car. High commission. Call 527-3373.

TV Research Show

ushers. Responsible, well-groomed, personable people for live audience TV market research show. Two-four nights a week, 6-10 pm, \$4/hour. Van Ness and California location. Some clerical, some lifting, no drifting during show. Call 873-9763 1-4 pm. Thurs. Aug. 15 only.

Office Reception/Assistant

Barkley holistic M.O. seeks experienced part-time assistant with references. One long day per week. \$6-\$10 per hour. 843-9998. Call Mon., Wed., Thurs., 10-5 pm.

Printing Production

and quality control coordinator for Web offset printing and direct mail company. Graphics, direct mail or printing experience required. Full-time position, growing company. Salary dependent on experience. Resume to: Paradise Post, Box 70, Paradise, CA 95969. Attention: Stava Jackson.

Afternoon Teacher Needed

Must have E.C.E. training. Send resume St. Peter's Placa Nursery School, 420 29th Avenue, SF 94121.

Program Director

with proven program, administrative, fundraising, public speaking skills to oversee project serving better. Must be dynamic with ability to mobilize volunteers/community. Ideal person has experience doing social change work and has made personal commitment to non-violent principles. Send resume/cover letter to: Director Search, 1717 Fifth Avenue, San Rafael, CA 94901, by Aug. 21. No phone calls. Salary: minimum \$20,000 plus benefits.

Secretary

Temporary position from Aug. 30 to Nov. 30. Typing 60 wpm, knowledge of general office duties. Send resume to SF Head Start, 1109 Oak Street, SF 94117, Attn: Jodi.

JOBS TEMPORARY

Research Subjects

needed for interesting psychology experiments. \$8/hour. Call 681-8080 X214.

LIVE-IN SITUATIONS

Wilbur Hot Springs

Now accepting hotel, grounds, maintenance staff and resident artist applications. Room, board and salary options. Write Manager, Wilbur Hot Springs, CA 95967.

Cooks

Experienced vegetarian, for holistic school/center 200 miles north of SF. Room, board, \$200 per month, classes. Heertwood (707) 923-2021.

MODELING, ETC.

Guardian Classified does not want and will not accept advertising for jobs that require the employee to engage in sex. Readers are encouraged to report violations of this policy.

Erotic Dancers

We want creative, sexy women looking for a unique working experience as an erotic dancer. No experience necessary. Must be comfortable with nudity. (No physical contact with audience or other performers.) Must be 18 or over. Flexible hours and good pay. Work with caring and honest employers in a clean, non-hostile theater. Call Tommeh, Mon-Fri., 391-3126.

Film company needs pretty girls for rock videos! Occasional artistic nudity. Steady work! Fun! Call Lynn, 265-1013.

Female model needed for new wave burlesque video. \$20/hour. 790-3211.

Don't Tell Your Mother! Experienced Actresses!

Have you ever dreamed of talking into a microphone? Making lots of money? Having fun? Swimming to work? Don't worry about your reputation — audio only — highly confidential! \$15-\$20 per 2-minute audio tape saying the silliest, smuttiest stuff you've never imagined yourself saying! Call (415) 346-2605 Mon-Fri 9-12. Ask for Shannon.

VOLUNTEERS

VOLUNTEERS & INTERNSHIPS

Women's Studies, Sociology, Political Science, Criminology, Philosophy, Religion, History, Psychology, Counseling, Health, Social Work, Journalism, Law, Librarianship, Business

WOMEN'S HISTORY RESEARCH CENTER

NATIONAL CLEARINGHOUSE ON MARITAL AND DATE RAPE

548-1770

(Berkeley)

Be a Guardian Angel

We need volunteers to help us with various projects and tasks. For every four hours of work you get a six-month subscription to the Bay Guardian for yourself or a friend. To schedule a convenient time, call 824-7660, weekdays.

BayGuardian

Volunteers needed to be trained as alcoholism educators in San Francisco's elementary schools. Concerned about children's drinking and drug use? Call 563-5400, Youth Aware Program.

Become a volunteer advocate for battered women. Learn crisis intervention and counseling skills. Tan-week training starts Sept. 11. Call Inez Velles at W.O.M.A.N., Inc. 864-4777.

HOUSING & PROPERTY

COMMERCIAL SPACE

Therapists, holistic practitioners. Light, airy, Richmond District/SF office space. Available days, evenings, weekends. 751-6714, 388-5108.

Noe Valley

Four quiet offices, wall-to-wall carpet, desks, computer plugs, coffee machine, cleaning, kitchen/conference room, bathroom. Near Army. Utilities included. \$300-\$375. 824-8085, 821-7098.

For office space, see Victorian home, HOUSING & PROPERTY: RENTALS classification.

Offices for Rent

West Portel Avenue for psychiatrists, psychologists, social workers, marriage/family therapists and counselors. Fees, hours negotiable. Call 661-6756.

Therapy office. Great space. Day/evening. Reasonable. Familyists. Noe Valley. Susan, 821-3837.

Photographic Studio Space

350 square feet, two-hour minimum (\$30). Half-day, \$50. Full-day, \$100. Lamps available for additional fee. Contact Bob, 552-1557.

Commune focused on working together to develop and implement new typology of realistic, pragmatic, achievable ways to save this planet and inhabitants from destruction. Want to become best friends, companions, lovers, kindred souls, seekers for sanity in an insane society. \$250/month. 626-9055.

Furnished Office Available

Part-time for feminist doing therapy or other small business. Valencia/23rd, SF. Jan, 821-1015.

Workspace to let in SF for interested artist, therapist or messesue. Western exposure. \$200, negotiable. 431-5297 by August 15.

Photographers' Space

Special low daily rates in studio setting. Possible promo trade. Unusual display available. Windwalls, 821-6833.

CONDOMINIUMS

Beautiful one-bedroom condominium in desirable Lake/Piedmont area Oakland. Close transportation. \$53,000, by owner, 486-0802.

HOTELS

FREE HBO

Color TV, DD phone, meals, laundry. 24 hr. desk, BART, Muni, New York style bar/restaurant. Art & live music.

HALL BATH — \$80 up
PRIVATE BATH — \$110 up
TRANSIENT — \$28-\$49/day

Messer's Victorian Hotel 54 - 4th St. near Market 986-4400

\$25 Per Night

Large rooms with views. Near Union Square. Inexpensive, clean and fun! At these rates, you need never go home. So relax, call the Hotel Saguia, 673-0234.

Flaherman's Wharf Area

Historic Victorian hotel, close to North Beach. Reasonable daily and weekly rates. Ideal for short-term rental, or for your out-of-town guests. San Ramo Hotel, 2237 Mason St., 776-8688.

HOUSEHOLDS FORMING

Bodyworker, human potentialist, 39, WM, seeking responsible, straight housemate, preferably female, with whom to find a great SF residential. Richard, 751-7468.

Vivacious young female wanted by same to find and share SF apt/flat. Cooperative, responsible, straight, fun and colorful. Rent \$350+. 550-8904, evenings.

Calm, unperfumed, reliable nonsmoker joins with same for mature healing household. Leava massage, 750-3444.

HOUSES FOR SALE

House For Sale

Darling Victorian, needs everything. Six rooms, garage, full basement. \$23,000 full price; \$5,000 down, owner will carry. No neophytes, drive by 1830 Gosa Street, West Oakland near Bay Bridge, then call 863-3308 evenings/weekends.

HOUSE SITTING

Reliable medical student. Good with pets and plants. Experienced. References. Jay, 821-7096.

Professional woman, 28, quiet, nonsmoker, seeks house-sitting situation for summer or longer. Very good with pets, will maintain garden, houseplants, etc. References available. 282-0215.

Good Care

Responsible female author with car, references seeks apt-house in SF-Marlin. Call anytime, 864-1169.

Housesit Wanted

Bay Guardian editor looking for a house-sit/visit situation. Clean, responsible, etc. ASAP. Call 824-7660 and ask for Sean Eldar.

Reliable and experienced housesitter. Special relationship with cats. Summer or continuing. 665-0350.

Don't Leave Your Home Alone

Housesitter looking for short- or long-term relationships through Dec. Pets, plants, or just bare walls. Peul, 254-6644.

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\$14 Fee

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Saturday 10 am-7 pm

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RENTALS

Victorian home/office across from Kaiser. Three bedrooms, huge loft. \$950/month. 931-3056.

Live-In Artist's Studio

\$695. Corner storefront across street from Oakland West BART. Renovated building, 1400 sq. ft., new kitchen, bath, central heat. New appliances, courtyard, cat OK, secured parking. Immaculate. 863-3308, evenings/weekends or 452-0412.

Elegant Victorian house, Western Addition, four-bedroom, dan, double parlor, fireplace, 2 1/2 baths, yard, dishwasher, parking. \$1300/month. 824-7285, 955-2094.

Half Of Paradise

Top flat in magical home. New age owner occupied. New kitchen, flower garden, hot tub, washer, dryer. Perfect for stable, nonsmoking couple into healthy happy life. \$750. 333-1255.

RENTALS TEMPORARY

Sublet Sept. 3-Nov. 15. Woman wanted to share charming three-bedroom Dolores St. flat with two other women. \$335/month. 641-5751.

Temporary share rental, vegetarian, Noe, transportation: J,K,L,M,N,8,22, quiet street. \$80 week/\$295 month. 826-9055.

Temporary Share

Women over 30 wanted. Room available August 20-Dec. Likes kids. \$225/month. Noa Valley. 641-7428, evenings.

Houseboat studio. \$425. 24', sublet, shower, funky. Downtown Sausalito, 332-7777.

Wonderful sun, comforts of home; one-bedroom Noe Valley apartment. Sublet August-December. \$550/month. 641-1992, Dawn.

Near College Area

Long-term sublet, one year. Straight female or male for three-bedroom house. Call 558-4901, Willia C.

RENTALS TO SHARE

Deluxe Private Home To Share

East Bay hills. View, fireplace, pool. Totally private. Straight only. \$300. 895-5629.

Straight professional women, 33, looking for one employed woman to share a beautifully redecorated, spacious Victorian flat near Dolores Park. Sunny, quiet, hardwood floors, furnished except for second bedroom, close to BART & Muni. A nice place to call home for the right person, but no smokers or pets, please. \$350/month plus utilities. 621-5660.

Roommate Wanted

F/M, Cow Hollow, \$325/month, available August 1. 929-8392 or 821-6485.

Outer Sunset. Decks, garden washer/dryer, fireplace, parking. Share with four. Available now for two singles. \$300, \$310. Phone, 332-4228.

Peace activist. Victorian. Quiet street. Near 15th and Market, transportation. \$255. 626-9055.

Room For Rent

Large gay/lesbian SF flat. Single M/F, no smokers. Sublet possible. \$300. 983-5773 days, 931-2918 evenings.

Female roommate wanted to share upper two-bedroom inner Richmond flat with employed male. \$260 plus utilities. Call Ron, 387-6612.

Outer Sunset

Female housemate wanted to share tastefully furnished, spacious, five-bedroom, two-bathroom home with four young professionals. Jacuzzi, deck, fireplace, yard, washer/dryer, all amenities. Close to GG park, public transportation, easy parking. \$325 plus utilities. \$650 deposit. Call 821-6989.

Reluctant Yuppie!

Newly professional straight man, 29, seeks friendly man or woman to share large, sunny, two-bedroom apartment. Quiet neighborhood, eight-unit building, Ashbury Heights/Upper Tarara area. Five minutes to Haight, Cole Valley, N-Judah. Fireplace, new kitchen, balcony, new carpets, washer/dryer in building, easy street parking. Sorry no smokers or pets. Chores and chores all cheerfully shared. \$400 plus deposit plus 1/2 utilities. Phil, 661-8318.

Noe Valley household needs roommate. House is beautiful with yard, deck, view and fireplace on quiet street. We are vegetarians and non-smokers and enjoy our group household. \$367/month. Call 821-3933 evenings, Julia or David.

Independent professional male, 31, needs one roommate M/F to share five-room Haight flat. \$450 plus utilities gets you two rooms, hardwood floors, split bedrooms, fresh paint, lots of art, books, records, Muni and privacy. Available Aug. 31. Call Dennis, 957-9650 Monday-Friday, 9-5.

Third person wanted to live with two women in beautiful three-bedroom apartment in Cole Valley/Haight, starting Sept. 1. Creative, intelligent, questioning, alternative type sought. Vegetarian, no pets, no smoking. \$300 a month. First, last, and \$100 deposit. Call 664-8506.

Share sunny North Beach flat with one woman. Nonsmoker. \$285/month plus utilities. 433-6259 evenings.

Sunny Haight Victorian

Quiet M/F to share flat with two males, one gay, one straight. No tobacco or pets. \$250. First/last. Available September 1. 626-2846, 8-11 pm week nights, 10 am-11 pm weekends.

Potrero Hill, large Victorian flat, sunny, Bay view, deck, fireplace, laundry. Prefer quiet professional male. \$500. 648-6136.

Woman Housemate Wanted

Two women (one lesbian, one straight) seek third (age 30 plus) to share sunny Haight flat. Large bedroom plus shared art/work room. Congenial feminist household. \$298 plus utilities. Evenings, 552-4988.

Golden Gate Bridge View

Friendly non-smoker wanted to share two-bedroom, two-bath, SF apartment on Lincoln Park with 34-year-old professional. Great view, clean air, quiet, near cliffs and excellent transportation. Hardwood floors, no pets. \$382. Mark, 751-3272.

Russian Hill—North Beach

Spacious, private six-room flat to share with one woman. Furniture negotiable, backyard. \$475/month. 771-1178.

Noe. Large, beautiful, sunny room in modern home. Share new kitchen, bath, with one person. Private yard, views, deck, laundry. Non-smoker. \$425. 821-9443.

High Heaven

Two penthouse dwellers need a third person, M or F, to share our huge, quiet place. Spectacular views of downtown, three balconies, fireplace, dishwasher, garage, laundry and large kitchen. Good downtown access. We are friendly, nonsmoking, straight professionals, M & F, looking for the same. \$500. 647-6661.

Lesbian roommate wanted to share large three-bedroom inner Richmond flat with two others and one cat, (no more pets please). Responsible nonsmoker, no heavy perfumes or scents. Near shopping and transportation. \$267.25/month plus 1/2 utilities plus deposit. Call 221-3345.

Large Sunset House

Two Asian women seeking a third woman, 25 or over, progressive non smoker. Three-bedroom flat in Eureka Valley. \$280/month. Days, 431-4500; evenings, 861-0267.

Straight M/F, 20s, wanted to share three-bedroom, two-bath Sunset house. Large bedroom available Sept. 5. Other amenities—fireplace, dishwasher, skylights, easy parking and transportation. \$317/month plus deposit. Share utilities. Non-smoker only. Students welcome. Share with two others plus one cat. Sorry, absolutely no other pets. Call Ellen, 759-1720, evenings.

Seek neat, responsible, straight non-smoker, 30 plus, to share sunny, spacious, Cole Valley flat with considerate professional, \$462.50. No Pets. Available Sept. 29. Lindsay, 624-3653, 731-1926.

Colorful Noe flat to share with one male. Two rooms available, large garden, full-kitchen. Male or female, nonsmoking, straight, considerate, cooperative. \$450 plus deposit. Rob, 550-8904, evenings.

M/F seeking male to share three-bedroom Noe Valley house. Race, sexual orientation no barrier. \$280-\$425. 550-0578, evenings.

Professional female (non-yuppie) 30ish, looking for same or mature female student. Inner Sunset. \$387.50/month. 731-5286, leave message.

Richmond Flat
Share a very spacious (2,000 square feet) flat with straight female and two-year-old daughter. Convenient location, fireplace, big kitchen, easy parking, great neighbors, safe and beautiful street 1 1/2 blocks from GG park. \$450 plus. 221-6728.

Sunny Noe Valley two-bedroom flat to share with 30-year-old woman. Two fireplaces, sun room, small deck. Prefer nonsmoker with sense of humor. \$450 includes utilities. 641-7337.

Straight female seeking same to share sunny two-bedroom house on Potrero Hill. Must be clean, responsible and like cats. View, yard, garage, washer/dryer, linens. \$375 plus utilities. Call Sara, 641-5761, evenings.

Rockridge House To Share
Responsible roommate wanted to share two-bedroom house with backyard in Rockridge area of Oakland. Close to BART, buses and shopping. Minimal or no drugs/alcohol. Smoker OK. (I'm a non-smoker.) No pets. \$312. Utilities shared. David, 626-1880, days; 428-2426, evenings.

Six Muni Lines Plus BART!
Ingleside house—available now for third bright liberal. \$258 includes utilities, bedroom; share kitchen, other rooms, yard. Quiet neighborhood near colleges, excellent transportation, parking. Student acceptable. Kan, Alaxis: 337-1001.

Share two-bedroom live/work loft South of Market. Independent artists encouraged. Single, stable couple. \$500+/month. 558-8112.

Noe Valley House To Share
M/F to share quiet three-bedroom house with straight, nonsmoking, vegetarian couple. Large rooms, new carpet, fireplace, washer/dryer. Cat OK. \$390/month includes utilities. 821-0128.

Mission Victorian To Share
Six-room designer house with garden and back deck. Own bedroom with phone. No drugs, nonsmoker preferred. Ready Sept. 1. \$450 plus utilities. Craig, 285-6562.

Own room in beautiful Noe Valley home, \$325/month, first and last. Call after 4:30 pm, preferably a woman. 285-1877.

SPACE TO EXCHANGE
Will exchange my \$425 Marina spacious studio/garage for Berkeley apartment to \$600. 931-8573.

Boston Swap
First floor of house in Somerville, two bedrooms, large kitchen, living and dining rooms, front and back porches, yard, pet ok. Convenient to downtown Boston, Harvard, MIT, Tufts. Quiet residential neighborhood on subway, near highway. Need similar place in San Francisco, Berkeley, Oakland, Marin. Perfect academic year swap. David, (617) 776-5734.

Will exchange my spacious Berkeley \$240 rent-controlled one-bedroom apartment near Dwight and Telegraph for San Francisco apartment. Will pay somewhat more. 549-2130.

SPACE WANTED

Help!
Our home of eight years is being sold. We need a two-bedroom house or flat with yard ASAP. We are a couple with a 13-year-old quiet, well behaved and trained dog. One of us works at the Bay Guardian and the other has had present job for 15 years. Will consider any place in SF. Will rent or lease with option to buy. Call 664-5424 after 6 pm and weekends or 824-7660 weekdays and ask for Camaron.

House Manager
seeks own place. 2 1/2 years experience managing household in San Francisco. Willing to take on extra responsibilities. Excellent references. Call Pat, 824-4502 day, 826-7730 evening.

Visiting scholar seeks reasonable housing for stay at UCB. Suitable for couple plus cat. Neil Gretskey, 1535 Bayview Dr., Hermosa. (213) 372-6502 (collect only).

Help Me Find a Home
Responsible, dependable, hard-working, thrifty, nifty and cool straight guy, seeks a studio or share situation somewhere in SF. Not too far south or too foggy. Can afford up to about \$300-\$350/month. Call Dan, 824-4501, days; 285-1837, evenings.

Cornell student, clerking at SF law firm, full term, looking for temporary rental/housesitting arrangement. 983-1556 or 929-0881.

Help!

Perente visiting from NY to take care of me after surgery. They need a small place in Inner Richmond, from Sept. 8 to Oct. 8. 386-2111, leave message.

Studio Apartment

Sought by two mutts and their mistress. Prefer yard, wood floors, light, a quiet (but interesting) street, and easy access to the outside. Under \$500. All the right references cordially supplied. Lisa, 826-8260.

Responsible woman from East Coast in town from Aug. 17-Sept. 2 for job interviews needs good safe place to stay in SF. Prefer share with female. Own room and cooking facilities. Leave message at (415) 750-3181.

Wanted Work/Rent Exchange
Builder/designer (15 years experience) and stained glass/tile artist (five years experience) and eight-month-old boy (no experience) seek living/work arrangement that is mutually, financially satisfactory in the hills of Berkeley, Kensington, Oakland, Montclair or Piedmont starting Sept. 1. Just back from 1 1/2 year working visit in France, we have a full-color portfolio and local references since 1970. If interested, call 652-4401 X675.

Fourteen-year-old theater student needs living situation in SF for school year. (707) 546-0729.

29-year-old male composer, SF conservatory faculty, many interests, new to area, seeks private living space in City home or shared space with other artistically minded persons. Up to \$400, will exchange music instruction. 540-1160.

STORAGE SPACE

Mission
Basement storage my home. Call 824-3216 and leave message.

WORK SPACE

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Painters, Sculptors, et al.
Quiet, private, good light, sylvan setting
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Noe Valley Work Space
Pleasant work room. Suit artisan. Occasional overnights possible. \$300/month. One-year minimum lease. 751-3083, evenings.

Silkscreen Co-op
Sunny space available. 552-2380.

Artist's Live-In Studio
Coda legal, brand new studio space. 800-900 sq. ft., \$600-\$700/month. First, last and security deposit required. Call R. Marion, 397-5391.

GG National Recreation Area
Idyllic studio share. \$325/month. Sculptor preferred. 387-5435.

INSTRUCTION

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Drawing, painting and life drawing. My undivided attention can unlock your unique gifts. All levels. Wonderful SF studio. David John Brown. 931-0051.

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with unusual displays Mon., Tues., Thurs., 8:30-9:30 pm \$8. Mon. pm women only. Open, positive, nonsexist. Reservations, 821-6833.

Work With Clay
Pottery classes, six weeks with open studio and materials. Cost \$100. Ruby O'Burke, Artist's Workshop, 552A Noe, 861-9779/753-1233.

Bead Stringing Class
Learn professional methods. Restring or create new designs. Small class, evenings or Saturdays. Call Thessaly, 641-0843 to sign up.

COMPUTER

Don't Panic!
Help is available in your home for your IBM-PC or compatible computer. Learn to use DOS, write Batchfiles and take control of your machine from an experienced, patient instructor. Call Dave, 755-0128 for more information.

DANCE

Radical Tap Dance Technique
Classes — adults only. All levels. SF Tap Dance Center, (415) 621-TAPS.

INSTRUCTION WANTED

I want to hire someone to teach me the mail order book business. 552-7183, after 6 pm.

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Foreign languages/ESL. \$6/hour. Bay Area Language, 620 Sutter. Brochure: 673-7638.

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German lessons and translations. Qualified Austrian new to Bay Area. Inexpensive, learn in weeks. 641-8476.

French Lessons
Translations. Qualified, native of France. California Street. \$10/hour, 752-4531.

French—practical, conversational. 648-6040.

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Learn to sing with power and control! My students are performing in major nightclubs and recording studios. John Ford, 922-0162.

Jazz Piano Lessons
Improvisation, harmony, technique, development of repertoire offered by experienced, patient professional. Beginners welcome. Adam, 885-2907.

Violin Improvisation
Study violin styles of your choice: Jazz, Bluegrass, Classical, Rock, etc. Beginners welcome! David Balakrishnan, 524-8568.

Closet Singers Come Out
Voice lessons for the inhibited or tone deaf. Enhance expressiveness, creativity and fun. Teacher has long experience teaching, performing, and counseling. Sliding scale. Linda Hirschhorn 654-0799.

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Learn authentic Afro-Caribbean rhythms/techniques from expert teacher. Express your inner rhythm. Richard Adelman, 444-6619.

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Pro singer — ten years successful teaching experience; all ages and levels, individuals and groups. Practical, innovative methods. Breathing, articulation, mike techniques, stage presence, more! Ann Channin, 753-3355.

Classical Piano Lessons
experienced teacher/partformer, degrees from Oberlin Conservatory and SUNY (Stony Brook), former student of Kalish. Mary Fleming, 346-5052.

Piano Instruction
Children, adults, beginners a specialty. Your home or mine. All piano styles. Helen Mitchell, 753-5224.

Classical Voice Training
With Maeve Udell, member of National Association of Teachers of Singing. Fabulous Bel Canto technique develops range, clarity, beauty and power. Suitable for all levels. Expect hard work, results and support. (415) 626-9136.

Jazz. Performing jazz pianist will teach improvisation (any instrument), jazz/classical theory, ear training. George Khouri, 346-5052.

Keyboard Harmony,
Studio technique, arranging—from experienced professional. Only those serious about their music need apply. Call Tom Constanten, 547-6496. 10 to 12 (am or pm).

Enjoy Piano
Classical, jazz and popular. Performing pianist will guide you to the music that is in your heart and hands. Sally Northcutt, 681-3149.

Drum Instruction in Berkeley
Learn to play musically from an experienced teacher. Rudimental and drumsat. Call Andy Kaps, 549-1751.

Drum Lessons
All styles. Reading, improvisation, technique. Fifteen years professional experience. Music school graduate. Beginners welcome. 285-9173.

Maan and Picky Voice Teacher
Performance oriented. No slack given. Get your act together now. Eastman graduate. Margot Harrison, 644-9249.

Voice Teacher—Vocal Coach
Beginning through advanced. Ten years with San Francisco Opera. Daniel Becker, 641-5218.

Vocalists
Jazz singer Laurie Antonoli is now accepting students for coaching in improvisation and Jazz styles. Call after 5:30 pm at 641-5321.

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mind, body, spirit. Classes/private instruction by 1984 Olympic Fencer. Pannonia A.C. 824-4544, 652-2226.

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All levels. Private by professional certified instructors. Call Michael or Amy at the Y, 775-6500.

Learn to fly for business or recreation. Pilot training, 750-3344.

THEATRICAL

Dramatic Corporeal Mime
Ongoing classes with former assistant to Etienne Decroux, William Fisher, 285-6463, SF.

Bert Houle Mime Theatre
Private and semi-private lessons (2-3 people). Call 621-6002.

Garage Of Daatiny
Ongoing improvisational acting. Vary small groups. Mica Jupiter, 923-1565.

TUTORING

Math a Problem?
M.I.T. graduate tutors math and science — also preparation for SAT, GRE, GMAT tests. Scott, 552-7935.

WRITING

Tutoring in Writing
By M.A. candidate. High school, college students, business people, would-be writers. Call between 7-10 pm., 626-2609.

Fiction Workshop

If you're ready to share your work with others or just want to start writing again, now is the time. Ongoing workshop meets weekly. Tuesday evenings, \$25 per month. Come to one meeting free. 873-0148.

MERCHANDISE

ANTIQUES/COLLECTIBLES

Antique Mahogany
Early Victorian English drop-leaf dining table, English Victorian sideboard, American early Twentieth-century bachelor chest. Call 863-7131.

APPLIANCES

Maytag electric dryer, six years old, excellent condition, \$150. 655-3045.

AUDIO/VIDEO

Stereo for sale. \$200 for an unused \$240 value. 775-5147, after six.

BOOKS & PUBLICATIONS

Los Angeles Times
Delivery to your office in downtown San Francisco. Call MHI Company, 332-5887.

Authors: Publish Your Own
book under \$100. Details free. Writa, Alba Books, 1377 Ninth Avenue, SF, CA 94122.

CLOTHING

SF's Best Kept Secret!
Nearly new Esprit, Claiborne, Kamali, Klein, Picon. Sizes 4-14. \$5-25. Wardrobe and color consultation included. By appointment only. The Clothes Connection, SF, 282-7161.

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FOLK CRAFTS

Very Reasonable Prices
Wholesale/Retail
KIKU-SAN
FRANCISCO
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Leather lined, removable flange collar, size 38. \$115. 282-8419.

COMPUTERS & SOFTWARE

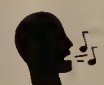
PC Bargain
Morrow Microdecision MD3 with letter quality printer, Wordstar, Personal Pearl, Basic and more. \$1200. 863-7131.

CREATURES

Hand-fed baby cockatiels and English budgies. Vary tame. Call 824-6337.

THE 1985 FALL CLASSES GUIDE





If you offer instruction in visual arts, performance, language, personal growth or other skills, let us offer you a young, prosperous and well-educated audience of more than 190,000. Make sure our readers know about your programs by advertising in Guardian Classified's Fall Classes Guide.

For just \$20 per column inch (two-inch minimum; plus applicable production charges) you can reach a select group of knowledge- and skills-hungry adults before they make their fall plans.

To place your ad or for more information call (415) 824-2506. And hurry — the advertising deadline is 2 pm, Friday, Aug. 16.

GUARDIAN CLASSIFIED

The Personal Touch.

Four-month-old Pit Bull/Golden Retriever puppy. Free. Jenny, 688-7277 after six.

I'll Be Doggone

She's not as fast as Bullet. Not as fierce as Rin Tin Tin, but, there are other attributes. She's loyal, great sense of humor, loves the protector role. Mixed female Lab—black mostly. 60 lbs. You gotta see her to appreciate her. A good dog is hard to find. Call 753-2118.

FURNITURE

Beds Beds Beds

Brand new irregulars, mismatched odd & ends.

Hundreds in stock, all sizes. Mismatched twin sets from \$49.

Full sets from \$50.

Many other qualities and prices. We guarantee no internal damage.

MATTRESS BROKERS
2424 POLK, 441-5024
3809 GEARY, 668-3311
4926 TELEGRAPH, 654-6651

Loft Bed

Finished or unfinished, custom-built available. Fully disassemblable. Need more space? Try a loft with built-in closet. 641-4413.

Waterbed, king-size. Complete with heater, liner and frame. Excellent condition. \$100. Evenings 6-9 pm, 731-1521.

Waterbed

King-size, complete. \$100. 928-3259.

Moving! Absolutely must sell. Full bed, head board, frame and mattress cover. \$50 or first reasonable offer. 563-2148.

Art Deco

Six-piece, 1930s, art deco bedroom set. Super condition. \$800. 751-3357.

Unique Love Bed

Owner changing colors—love seat needs to go back to beige around-ings! \$175 or best offer. 989-4830; 563-0183, leave message.

Queen-size bed with mattress, box spring and headboard. \$85. 750-3430.

HOME FURNISHINGS

TATAMI TATAMI TATAMI TATAMI

Traditional Japanese floor covering combining a look of elegance and simplicity.

GREEN DRAGON
(415) 528-3350
after 7:30 pm

Urban Ore Store

Recycled furniture, home furnishings, high quality, low prices, swell stuff. New things daily. Urban Ore, 1231 2nd St., Berkeley, 526-9467. Daily, 8 am-4:30 pm.

Cotton Futons — Wholesale
Handmade comforters, futons and pillows, any size, up to 20 layers. Frames, foam and accessories. MCAE. 861-1968, Merk.

Buy Futons At
Factory Direct
Prices

100% COTTON
FUTONS
FOLDING
BEDS
QUILTS
ZAFU CUSHIONS
WOOD FRAMES

GENTLE WIND
Futon Shop

3265 17th St. 863-9696 M-Sat 9-5

Two For the Price Of One

Two blue futons for sale. Singlas, \$50. Also a queen-size bed, mattress and box springs. \$50. 348-5456, leave message.

Bookcase and Cabinet

Large, wall-built bookcases for coat of wood. One beautiful 4' X 30' with oak top. Also huge 8' X 13' for study. Each \$250-\$300. Also large kitchen well cabinet, \$80. Call: Allan, 752-7788, 668-3566.

LOST & FOUND

Help! My Journal, mostly in German, was lost at the Sound of Music, Turk St. on June 25! Reward! Call Christien, 863-3349.

MERCHANDISE WANTED

Used Books Wanted
Books Etc. is opening soon. Now buying used books in good condition. Single volumes, complete libraries or estate purchases. No textbooks. Immediate payment and removal. Call (415) 387-7162 anytime.

Wanted: portable electric typewriter, small microwave oven good condition. Call Doug, 824-7680, 10-5 Tuesday, Wednesday, Thursday.

Doll! Doll! Old Doll!

Wanted! Doll parts too. Also old trunks, old toys, old postcards or related items. Immediate cash on the spot. Please call: 661-DOLL or 661-TOYS.

Old Rugs, So. Amer. Textiles

Antique Oriental rugs, Navajo rugs, Peruvian textiles wanted. Call 931-5068, any time.

MISCELLANEOUS

Goodies For Body and Soul

Old oak upright piano, \$600. Frigidaire frost-free 20-cubic-foot refrigerator, excellent condition, \$200. Kenmore Workhorse washer, \$125. Kenmore gas dryer—barely used, \$250. 673-1357.

Big Transatlantic Sale!

Almost new (warranty) stereo: Technics tape deck, \$245. AM/FM receiver, \$185. Direct-drive turntable, \$130. Three-way speakers, \$200 or whole system, \$740. Mattresses, \$25. Household items. Books, records. Down comforter. Phones. Furniture. Sewing machine, \$15. Exotic musical instruments. Lots more! No reasonable offer refused! Call 282-1715.

MUSICAL

Gibson EBO Base

for sale. New Lawrence pick up. No case. \$200. Call George, 929-9132.

Piano, Kimball, upright, maple with bench. Excellent. \$600/best offer. 751-8506.

Microphones: Shure SM57s, \$75. SM58s, \$80. AKG D190ES, \$95. Geuss speaker/cabinet, \$135. J. Formule, 431-4115.

Gilt-ter Junkyard

500 demented guitars, basses and amps — cheap! Strings, parts and complete repair service. Call Subway, 841-4105, noon-6 pm.

Piano For Sale

Wanted: responsible party to assume small monthly payments on piano. See locally. Call credit manager. 800-447-4266.

Gibson SG Standard

Good condition with practice amp. \$275 or best offer. 668-3577.

OFFICE EQUIPMENT

BIG MOUTH OFFICE FURNITURE



LARGE SELECTION
OF USED AND NEW
FREIGHT DAMAGED
OFFICE FURNITURE

1129 Airport Blvd., South SF
(So. SF Exit on 101)
15 Minutes from
Downtown SF
588-2444
We make money the old
fashioned way. We sell cheap.

Photo-Typesetting Machine

Compugraphic 7500 Editwriter Computer typesetter for sale. Six years old. Lower register. Rav.C. \$6000. Call Ellen, 824-7660.

Copiers, Copiers, Copiers

New or used machines. Best prices, service, selection. Also electronic typewriters and facsimile equipment. Panasonic, Royal and Sharp. Call Joanne Fox, 839-2872.

PHOTOGRAPHIC

Eumig Macro Sound Super-8

Like new with mike, headphones and remote, \$175. Laura, 961-8230 X520.

SPECIAL SALES

(Really) Moving Sale

Selected house, garden equipment; audio, video, furniture, personal items; prints, collector plates, records, etc. 11-6, Sat.-Sun. Aug. 17-18. 1851 Spruce (off Haast), Berkeley.

Leaving-the-Country Sale

Pottery, English china, crystal, books, electrical equipment, antiques, beds, couches, eclectic collectibles from worldwide travels, household stuff and lots more. High-quality and excellent condition. Sidewalk sales Saturday and Sunday 17 and 18, 24 and 25 August, 10 am to 4 pm, Twentieth Street at Diamond. Call 863-7131.

SPORTING GOODS

Hang Upside Down!

Gravity guidance swing and boots, barely used. \$750. 433-6273, leave message.

TOOLS OF THE TRADES

Chiropractic Table

Mountain Valley adjustment table, 21 1/2" wide X 72" long, excellent condition. Make offer. Call Marilynne, 820-4073, days, 223-0443, evenings and weekends.

WOMEN'S

Be Satisfied!

Add a delightfully new dimension to your lovemaking! Tiny, thin clitoral vibrator is unobtrusive, discreet, quiet, need not be held. Feminine, non-threatening aid to orgasm during intercourse or when used alone. Send for free brochure. Contact Sports, PO Box 841, Dept. B, Cupertino, CA 95015.

Look Beautiful

Color analysis to introduce new color-coded cosmetics. For appointment call Alice, 991-1526.

NOTICES

MARRIAGE ARRANGEMENTS

Swedish WF teacher, 30, seeks a stable WM for marriage of convenience. Guardian Box #4805.

MESSAGES

Asaver Desperately Seeking A
Ignorant Croatian peasant seeks tender times with Irish Fairie-Queen of her past, present, and future. Dinner at 8? Neon Friday. I'll be holding a kir royale and my breath. I will. And I do.

Dance starved mala who placed ed using Guardian Box #4329, July 10th publication, I was unable to respond by deadline—please contact me at Box #142, 25829 Mission Blvd, Hayward, CA 94544.

Nicholas from Cleveland Heights. Enjoyed meeting you at the Other, let's talk some more. Dorothy the Buckaya. 681-1195.

Searching for Moira

1975—Banff, Canada—fall in love with woman named Moira, however, lost her address. Mystery of Moira haunts me still. Apparently she moved to California in 1977. Nickname is "Ched" (cheddar color hair)—with green eyes. Please, anyone knowing anything about her, call Don, 644-8076.

RELATIONSHIPS

ADVERTISERS: Guardian Classified does not print last names, private addresses or telephone numbers in this classification. You must use a commercial mail service, post office box or Guardian Box for replies (no exceptions). Personal abbreviations are limited to the following: M (male), F (female), W (white), B (black), A (Asian), H (Hispanic) and G (gay). We do not want and will not accept advertising that has a purely sexual objective, or that offers anything of monetary value in exchange for companionship. \$7 charge for copy changes after submission or for cancellation.

READERS: Address Guardian Box replies to the given number, at 2700 19th St., SF, CA 94110. Address other replies as instructed in the ads. Guardian Boxes expire four weeks after the ad's publication.

Professional

Tall, attractive, single WF, slim, blonde, educated, sense of humor. Looking for single WM, 38-48, involved in his world/work who likes blues, subtle humor, ethnic food, a man who relates to today's world. PO Box 9792, Berkeley 94709.

Wine Country Gentleman

Mid 40s seeks companion, help-mate, (25-40) to share Napa Valley lifestyle. Send bio and photo to Michael at PO Box 104, St. Helena 94574.

Pretty, Opulent Women Desired

Attractive, intelligent, kind non-smoker WM 36 single perant desires a permanent monogamous relationship with single female companion. Guardian Box #5003.

Male 35, focused on developing/implementing realistic achievable ways to save planet from destruction. Likes: mountains, adventures, life. Seek female world saver/world saver trainee, soulmate, lover. PO Box 40489, SF 94110.

Caring, creative, contemporary, W/M, 55, intellectually-oriented, self-employed professional seeks non-traditional, intelligent, career woman for warm, peer companionship. Interest include business, finance, psychology, conversation, music, movies, high fashion, creative fantasy. Nonsmokers only. Guardian Box #4815.

Down-to-earth, red-bearded single WM 34. I'm well educated, affectionate, humorous, unimtimidating, politically progressive and enjoy the outdoors. Most of all I wish to share my life and dreams with a loving woman. PO Box 40083, Berkeley, CA 94705.

Creative, cute, imaginative, witty, single WM, 31 — Interest: world music, art, politics; semi-veg cooking, hiking, travel, dancing — seeks female counterpart. NM, Box 22805, SF 94122.

Man seeks attractive, intelligent, educated woman under 33. Financially secured like myself for lasting relationship marriage possibly. Send photo and phone number please to Guardian Box #4827F.

Attractive WF artist 34 outgoing, energetic, athletic (competitive bicycling, backpacking, etc.) Seeks enthusiastic M to share interests and activities. Guardian Box #4830F.

Salt and Pepper

Pretty, slender, single WF nutritionist, 39, would like to meet lively but philosophical (and trim) professional man, 38-45. I'm energetic, intelligent, reflective. Appreciate good food, good books, good conversation and aesthetic surroundings. I desire a relationship that rare combination of intellectual camaraderie, emotional support and physical well-being. Guardian Box #4851F.

Cross Dressing Man Needs

pretty women mate. Single WM 36, tall, dark, ruggedly handsome, intelligent, loving, affectionate, strong, gentle, fun, artist, laborer, etc. needs pratty, compatible woman mate or friend who likes her men in lace. PO Box 40502, SF 94140.

Man Wants Women

who is a wise innocent; is powerfully intelligent, under 35, unusually attractive, does not drink or smoke; has first impulse is to benefit others; is guided by a sense of grand purpose; is rational, and competent in the gritty material world but has a deep and fulfilling sense of magic and mystic that helps shepa her dreams and goals; is lonely for someone like herself. Tim, PO Box 9368, Berkeley, CA 94709.

If you're a caring intelligent female, interested in a meaningful relationship, sharing good life with an attractive Oriental male, 32, let's meet. 495 Ella #250 SF 94102.

Just One Good Man

Attractive, athletic, successful 5'10" lawyer seeking alender, good looking and good-hearted woman in 30s with college degree, intelligence and humor who wants joy in marriage and having children together with fun, travel and learning. I feel a little ridiculous in doing this. Perhaps you know of a good woman who would feel a little ridiculous responding to a classified ad, but who should respond to this one. I am from the Midwest. Guardian Box #4803F.

Are You an Assertive Woman?

Mild-mannered, W/M, 35, intelligent, attractive, affectionate — seeks friend ahip, openness, intimacy & possible relationship with strong willed W/F who enjoys being the boss. Your forceful personality a must, but a sense of humor, interest in psychology & cuddling are pluses. Write to R.A., 1550 California #6118, SF 94109. Please, no boozers/drugies.

Bleexual Male

Warm, masculine, attractive, healthy, sensitive, articulate, brown hair, blue eyes, 5'7", 145#, therapist, artist. Enjoy exercise, movies, erta, music, evenings out, quiet evenings at home. Seeking sensitive, responsible, relationship oriented companion/lover (non-smoker) for mutual support, sharing, communication. Reply: Boxholder, Box 640248, SF, CA 94184-0248.

Surprise Package

Gentle, kind, 36 yr, 6', athletic BM, likes computer, shy until we know each other, than watch out! Various interests (dining, movies) likes kids, went to settle down and raise a family. Seeks intelligent, sensitive woman who will recognize the hidden depths in this low key, southpaw. Guardian Box #4801F.

You Stare At Me In a Crowd
I'm the tall, handsome, built guy you went but don't meet. You're under 34, over 5'5", sought after but still looking. We like lazy Saturdays, movies, hot springs, fitness, holistic psychology, sensual delight and gratitude if we ever meet. POB 657, Redwood City, CA 94063.

Romantic Dinners

I am goodlooking, tall, 6'1", slim, financially independent, intelligent, affectionate, single WM. Would like to meet woman with good heart and warmth. It is essential that she is also pretty and slender (single white woman, 23-33, 5'5"8"). Guardian Box #4901.

The Usual Adjectives

Still seeking WM determined to create joy, passion and laughter. Me: over educated, under loved, witty pretty bright caring, independent, over 35. You: bright, brave, funny end grown up. Letter/photo to Guardian Box #4838F.

Playmate Wanted

Bright, attractive, single WF 30, big baby blues, city girl (a rare native) with a country heart. Energetic, playful, adventurous, sweet, aassy end silly at times. Tireless snuggler, who among other things enjoys shering both crazy end quiet times, but also values solitude. Seeks: cuddly, attractive, intelligent, communicative, spontaneous, sensitive, affectionate straight WM, non-smoker, mature 20s/mid 30s who appreciates the art of permpering. If you are an ice cream connoisseur, enjoys music, sports, camping, biking, skiing, movies, romantic dinners, long walks and lazy Sunday mornings in bed, than let's play! A must: warm smile, kind heart and gets high on life not drugs. Furry four legged children a plus! Guardian Box #4839.

Single WM, 28, ex-merina, 5'6", 155, vegetarian, nonsmoker, nondrinking, kind, warm and good looking. Enjoys motorcycling, sports, movies, you suggest it, I might try it. Seeks nice, sincere, honest woman for possible non-swinging, one-on-one relationship. Guardian Box #5103.

Attractive European expatriate, exotic, seeks committed relationship with charming, warm, intellectual man. Must have sense of humor, stable profession and be between the ages of 35-45. Guardian Box #4917F.

Fat and Sassy

Men! Do you like your women fat and sassy? If so — write us. We are three large and lovely ladies who have joined together to put in this ad. Give it a whirl! You could meet one, two, or even three BBWs (big beautiful women)! Guardian Box #4918F.

Single, professional, male, 33, Asian, seeks fun loving woman. Write Boxholder, Box 7404, Vallejo, CA 94580.

Handsome expatriate, i.e. character, integrity, intelligence, literate, cultured, orientalist; altruistically jaded. Has come in from the cold. Seeks handsome woman, to whom to give. Guardian Box #4911F.

Duck Out Of Water

Donald looking for Daisy. Oregon alum single WM 29 5'9" husky wants to share Bay Area and local ponds. Live in Walnut Creek. Work in telecommunications. Lets have fun before flying south for the winter. Quack! Quack! Guardian Box #4817F.

Swanska, 40's, needs friend and lover. Must be discreet, clean, generous, and saneuoua. RSVP PO Box 5748, San Francisco 94101.

Slender Pretty Eligible

WF, early 30's, clesical singer, has own successful business, likes outdoors, backpacking, gardening, skiing, cooking, travel, dancing, books, the arts. Seeks intelligent, attractive man with a sense of humor and a sense of perspective. Should enjoy his career, good conversation, share some similar interests, be affectionate and not take himself or life or this ad too seriously. Photo appreciated. PO Box 31803, SF 94131.

Attorney Seeks Mate

Single WF lawyer in early 30s, tall, alander, attractive, kind, communicative, playful end generous seeks highly educated single WM (partial to veterinarian, physician, dentist) with similar characteristics. Non-smoker. Photo appreciated. PO Box 26893, SF CA 94126.

Attractive, sensual, creative, single WF, 31, seeks physical and emotional intimacy with vital, intuitive, considerate, sensual, pragmatic, single or divorced white man, 28-42 who is talented end focused in his life and work, appreciates quality, and enjoys intelligence, humor and assertiveness in his companion. Shared interests are not as important as a mutual desire to care and to satisfy each other. Photo appreciated. Guardian Box #4812.

Big Eloquent Successful Jock

WM, 28-40, sought by 28 WF, athletic dilettante for: munching puppies at the ball park, oysters at Sinfad's, shagging flies, pumping iron, Japanese prints, laughter. Bring: gloves, cleats, clubs, racquet, zoo park, dictionary, library card. We are: charming, considerate, cheerful, liberal, fit, attractive, funny, Niner fans who have no hair on our backs. Buddies who share romance are special — could that be us? Letter and photo to Guardian Box #4902F.

Non-sex Friendship Seeks

G/Asian/M 37, artist, seeks female for friendship. Dinner? Theatre? A tutor? A true friend? Please write to Guardian Box #501.

Single W man, 35, tall handsome & intelligent. Infant on locating a potent lady friend from 20 to 40. I am sensitive to my own female side yet a ted mech. Enjoy reading, writing, outdoor activities & intense consideration of reality. I'm interested in meeting a smart, attractive, & physically fit woman who is independent, assertive, & ready for a playful relationship. Write POB 454 Petaluma 94953.

Alan Bates With NY Accent

Sterling over after twenty-year marriage: accurate, healthy, attractive, athletic, intellectual, enjoys humor, intimate conversation, yearns for friendship with sympathetic woman. POB 7361, Berkeley 94707.

There Is No Summit,

only the heights! WF, 36, writer, former marina biologist, emetuar belly dancer, seeks senu, honest, basically happy men to scale heights of friendship, love, family. Earty, accantir world travelers welcome! Letter, photo, age, size (I'm 5'10") appreciated. Box 3610, Berkeley 94703.

Attractive — Tall

W/F, 58, this non-smoker is romantic, affectionate, enjoys movies, dancing, travel, home. Looking for someone with similar traits end interests for long lasting relationship. Guardian Box #4811F.

Special Female Wanted

Single WM, 23, seeks pretty, mature woman (18-25) for serious relationship. I love children and animals. Send photo and note to PO Box 2368, Daly City 94017. Patrick.

Sensitive, personable, virile man; lover of the natural, feminine, and innocent — seeks deep, childlike, sensual women (18-40) of inner grace end outer beauty, who values humility, compassion, and has true nature. Carl (8', 165#, blonde, blue eyes; successful; hippy temperament). Box 149, 2124 Kirtledge, Berkeley 94704.

Be There Elvas Here?

Hendsona alf, two branch's high, three logs weighted (5'11", 155 lbs by human standards) brown fur, blue eyes, 9,160 . . . uh, 27 human yrs. has had many grand adventures in distant lands. Seeking a female alf or human woman of at least average weight, looks and intelligence 20-35. No ogres! Send an access spell for your magic mirror or phone and photo perhaps, though a simple mundane letter with a description will suffice. I have many tale's (one is cute and meda for wagging) to tell of magical wonders. Greetings Amron alf and Thal slave. Guardian Box #4813F.

Mad Passion

My perfect future would be the loss of 15 pounds end the addition of an old fashioned committed relationship with mad passionate love. For the present I'll start with a good meal friend to share long walks, short bike rides, music (like classical), art galleries, foreign films, ethnic restaurants, theater, photography, and selling. My friend will be educated, professional, healthy, warm, sensitive, intelligent, over 5'9", politically non-conservative, and a non-smoker. I am pretty, 49, professional with San Mateo coastal home and a big dog. Photo appreciated. Guardian Box #4814F.

Mate To Befriend Couple

WM, 27, seeks close friendship with married couple. Send letter for meeting. Guardian Box #5002.

Spinning Straw Into Gold

Men dreams of healthy women, sharing thoughts, feelings, humor, intimacy, passion, spiritual growth, sensitive creative encounters, poetic timelass moments, natural outdoor activities, open honest vulnerable relating, good listening and wonderful caring communication. PO Box 9027, Berkeley, CA 94709.

Caucasian men, 36, with no ghosts, looking for beautiful Japanese-American lady into the erts. Guardian Box #4808F.

You like literature end long walks. You're warm, introverted, intellectual, but value feelings. You are male, 35-45 seeking attractive, successful woman with similar qualities end taste. Guardian Box #4807F.

I'm Particular

I like intelligent, well educated, open, and slender woman, age 29 to 37. I am physically attractive, financially secure, a professional, WM interested ultimately in marriage end family. Please send photo. No Rubenesques or smokers please. Guardian Box #4806F.

Inventor City Dweller

of the mela species who considers relationships involving commuting in-expedient seeks like minded female for the usual reasons. No teens, smokers, dullards, heavy-weights or fortuna hunters. Sense of humor and size of brain more important than size of boobs or color of skin. Guardian Box #4805.

Man wanted who appreciates, wants, and can match or complement the following qualities: Jewish, widow, Libra, computer, poetess, nurturing, ageless, passionate, psychic, haalar, in-ar/out-er beauty, multifaceted genius, etc. Guardian Box #4810.

Unconventional, interesting woman 55, 5'4, 145 lbs. wants to meet men for the usual. Guardian Box #5001.

Tenderness, Caring and . . .

Loving, attractive, creative, intelligent, modest single WM seeks loving, lovable woman who can enjoy wearing the pants in the bedroom. (Metaphor isn't my strong suit!) I'm 6'2", slender, vary youthful aer

Above average in education, looks, wit, sensitivity to man and nature. Mid. 30's WF seeks same in VM professional — friendship? Magic? Photo. Guardian Box #4852F.

Australian Musical Man Sought
By pretty, warm, blonde female singer-songwriter. I'm sincere, honest, enthusiastic, ambitious, educated, non-smoker, 5'5", 110 lbs, late 20's. Seeking special, attractive, musically-talented Australian man, 26-34, 5'9"-up, similar qualities for caring/sharing relationship. Photo please. Guardian Box #4837F.

Summer's Almost Over
Sun-loving, attractive, WF, 35, 5'8", international studies professional. Niners' fan who loves opera, seeks white/Asian M who's smart, funny, tall, spontaneous, non-smoking, and wants this to be a summer (longer?) to remember. Guardian Box #4850.

Single attractive WM physician, 36, wants to meet an attractive, nonmedical, intellectually combative, goddess woman of any race. My interests are reading, movies, current affairs and pop end classical music. Guardian Box #4828F.

Involved Daydreamer
Very pretty, creative (usually more modest) mid-twenties WF involved in relationship with nagging feeling something is missing, but not ready for singles scene. Looking for a very handsome (without exaggeration), artistic WM in similar situation (or empathetic). Box 221, 1442A Walnut, Berkeley 94703.

Bookish, leftish, Berkeleyish lady lawyer, fair end forty, with a (sometimes) sharp tongue but a warm heart, is looking for love, marriage, or perhaps dinner. I'm too much a child of the Sixties (or was it even the pre-feminist Fifties?) to take my reasonably successful career too seriously — but I love what I'm doing and so do you. You laugh a lot, end maybe even have kids. Guardian Box #4826F.

Headlines Attract Attention
to your ad and get results. See the Giant Grid Coupon for rates.

I'm Easy
on the eyes, smart. Seeking superficial, mutually exploitative fling with good-looking cad, 30-45. Send mug shot. Guardian Box #4834F.

Jewish Soul, Latin Rhythm
Highly irreverent WF, 30, serious artist, independent, citizen of the world, allergic to arrogance, seeks nonsmoking man with compatible qualities for romance. Guardian Box #4912.

Bedroom Blue Eyes
A swimmer's body, a physicist's intellect, a writer's soul, end a father's loving heart. Seeks similarly unattached, exceptionally bright, very good looking, fit woman, 25-40, for quality adult play leading to wherever honest communication takes us. Please, no smokers, fixed time tables, or Florence Nightingales. Box 153, 2483 Hearst, Berkeley 94709.

Elvis Costello, John Berger
Groucho Marx, John Ford end Elvis Presley are all either dead or in Europe. While they have limited availability, I don't. WM, 34, degreed, good looking, somewhat theological but appropriately crude, interesting (prefer cable TV to forests), charming but hardly rabid, serious but writing this, seeks attractive woman who has interest in some of the above but none in becoming either whole or Rubenesque. Guardian Box #4829F.

Nick Seeks Nora
Somewhat world-weary ex-private eye, (WM, 33, 5'10", green eyes, brown fedora), his ideals bruised but still intact, seeks confident, feisty, attractive woman for witty repartee, trading shots of brandy, end late-night walks along the waterfront. Guardian Box #4910.

Artistically Inclined
I have a simple desire to meet someone to share experiences with. I am a single parent, WM, 5'10", 165#, 45 years old. Would like to meet a woman age 30-45, SF area, photo requested. Guardian Box #4909.

Worldbeater
Single WM, 40's, seeking F partner for vigorous dancing to worldbeat. Someone who delights in being playful on the dance floor end is not afraid to sweat in public. Guardian Box #5101.

Blue eyed, WF, 5'2", slim, late 30's, cinnamon hair, SF based professional wants to find single male complement. Open but prefer black hair, brown eyes, age 30-50. Have worked end traveled extensively in Asia. Generally easy-going, outdoorsy type, attracted to Third World concerns end interests. Like academic types, grounded in common sense end emotional sensitivity. Dream of retiring in the South Pacific. Photo or description appreciated. Reply to PO Box 984, Half Moon Bay 94019.

Me: single WF 36, 5'9", Rubenesque (nice shape) intelligent, attractive, independent, caring, good sense of humor, semi-assertive semi-yuppie. He: single WM, 35 to 50, 5'9" end over, non-family oriented, college graduate, non-smoker, secure in himself, attractive, physically fit, intelligent, independent, caring, good sense of humor. For: something nice, huge, etc. Guardian Box #4916.

Not Just Another Pretty Ad
Alive, sexy, original women sought by attractive single WM for fun, romance, friendship, meaningless or maybe meaningful affair. I'm 35, professional, solvent, sensitive, end strong. You have intelligence end sparkling eyes. Photo optional; all replies answered. Guardian Box #4915F.

Friends Of the English
persuasion needed by handsome, urbane, straight collegian of international background in his twanties. Always polite end proper. Can send photo. Box 256, 2483 Hearst Avenue, Berkeley, CA 94709.

So What? Big Deal
I've enjoyed money end prestige, but it's the individual not one's station that counts. Single WM, 34, 6', nice build/looks, enjoys skiing, hiking, outdoors, films, photography end more. Bright, fun-loving, sensitive, thoughtful, nurturing, psychologically growth end awareness oriented, playful, very sweet end sexy cuddler seeking sensible integration of spontaneity/planning, adventure/safety, emotions/rational thought, etc., end fulfilling egalitarian partnership with trim, pretty, single WF 21-32. Let's talk. Photo/Reply. Box 5675, Berkeley 94705.

Lady Executive
Warm, sensitive, mature men, seeks to enhance life for busy, busy, lady executive. Harry. Box 13222, Oakland 94661.

Single 35 WM Fun-Loving Prot
seeks lady for romantic end passionate relationship. I like music, the outdoors film, evenings out end emotional honesty. I'm warm, humorous end loving. Guardian Box #5102.

Young classy Asian beauty seeks gentleman for lasting relationship. Guardian Box #4831F.

Mountain Retreat
Attractive WM wants attractive lady to be friend end companion. I'm 39, would like a nice, attractive, open-minded lady, outgoing, fun-loving, age 18-40, who can appreciate country living, beautiful southern Humboldt county. Phone number appreciated. Reply to John, PO Box 170, Petrolia, CA 95558.

Female publishing professional 32, warm, sincere end intellectually curious nonsmoker seeks male with similar characteristics to pursue companionable activities. Especially enjoy beachcombing, theatre, movies, music (love old musicals end Joan Baez) end witty conversation. Respond in detail to Guardian Box #4832F.

WF 45 slender, attractive, long-term relationship. I love good friends, books, walks, wine end "ahhh". Guardian Box #4904F.

Berkeley entrepreneur, WM tall, thin, affectionate, of good heart, 43 seeks tall, lanky woman of monogamous inclinations, very smart, given to reading in bed, too, along with normal mix of other urban end wilderness sports. Fondness for running shoes end Birkenstocks end an aversion to spike heels, Gillette end the slut look are all pluses. Guardian Box #4816F.

Vital, professional WF would like to connect with widower. Children welcome. Guardian Box #4905.

Guess Who's Coming To Dinner
You are! 3 WFs early 30's looking for 3 WM's to share an evening of good clean food fun end conversation. Yes of course we are warm, witty, intelligent end attractive. Let's meet end have a good time. Send photo end reply to PO Box 3106, Walnut Creek 94598.

Only 75% happy? Considerate, handsome WM seeks attractive, open-minded woman for lasting, caring a la carte relationship. Extremely discreet (it's okay to write). Boxholder 33, 120 Village Square, Orinda 94563.

Adventurous prof W/M, 57, married, seeks woman for discreet affair. Let's talk, laugh, sail, ski, hike, touch, whatever. Box 3382, Walnut Creek 94598.

Mothers! Hide This Ad From
your daughter. I might love her. We'd go to Asia end ballet, Brazil end aikido, agakrantz end barlegram. You could end up with grandchildren in issiklot or ooaful. Especially hide this from her if she is 25 - 35, slim, end rofukani. Empty box of crackerjacks for the careless mother. Guardian Box #4825F.

Single black female, cultured, sophisticated, intelligent, tired of being alone, seeks single black male, 30s, stable, secure end educated. Guardian Box #4907.

Loving sexy black man wanted to tenderly cherish a good-hearted woman. Be happy forever. Guardian Box #4906.

Attention Fogheads!
Professional foghead M, 26, easy going, open minded end caring looking for a lively foghead F to share similar music interests end fun times together. I enjoy rock concerts, movies, swimming end a good sense of humor. Any race, color welcome. Guardian Box #4824F.

GWM, 27, exotically attractive, successful in career-lonely in love (never been to a gay bar), eeks man, primarily straight, to take lead in discrete, caring, convenient relationship. Long letter gets quick response. Guardian Box #4823F.

Left-Handed?
Well-educated? Very bright? That's the kind of man this professional WF is attracted to. I'm single, slim, good-looking, late-forties, wall-traveled, joyful, with class, lively sense of humor, inquiring mind. Special interests: maps, dictionaries, animal rights, England, dogs, racewalking. Guardian Box #4822.

Straight end Sane
Busy single WM 40, 5'11", 175. Raised in Minnesota, Denver University grad. Live in San Francisco Richmond, work in finance. Enjoy bicycling, sailing, skiing, ice skating, ball games, fishing, country music. Looking for at least a no pressure friendship based on sharing our interests. Guardian Box #4821F.

Consistently Inconsistent
WF 33. Part-time artist (part-time list maker), part-time professional (part-time kook). Looking for full-time mate who is part philosopher (part clown), part bookworm (part jock) end all heart. Guardian Box #4820F.

Pool Your Assets
with this 5'5", 130 lb., 40, W/M stockbroker. I like skiing, dining, theatre, end holding the hand of milady. Guardian Box #4819F.

Very respectable, good-looking, fit woman, 39, with exquisite taste, eeks very presentable, soft-hearted, brilliant, fit men with commitment to feignose for dating, friendship, home-making. Guardian Box #4818F.

Single WF, 38, very attractive, slender, successful professional, athletic, musical, loves the outdoors, looking for a man I can really laugh with who's 35-45, kind, very attractive, very bright, established professionally, and who wants a relationship leading to marriage end children. Box 267, 2124 Kittridge St., Berkeley 94704.

Handsome single WM 34 fit 6' humorous financially independent wants serious relationship with attractive intelligent woman. POB 5594, Berkeley 94705.

WM, 38, creative personality, practiced in art of love seeks woman, to 35, for continued evolution of romantic praxis. Box 2237, Berkeley 94702.

W/M, romantic dreamer, tall, slim, forties, affectionate, vulnerable. Need to share important things — touching, caresses, dreams, closeness. Sensitive to feelings, fantasies, intimacy, caring. Looking for sensual, sensitive, feminine counterpart to share touching, creating a home, making love, sharing dreams, taking time to know each other, expressing feelings, giving, developing future foundations in sincere caring environment. Al; POB 2505, Menlo Park, CA 94026.

Down To Earth
Youthful, slim single WM 35, 5'7" romantic nonmacho, bearded, balding financially secure grad student interested in environmental issues, earthy values, people end pets, forests end beaches, movies end music, laughter end feelings seeks petite natural-looking, nonsmoking WF to share the many ecstasies of nature end life. Guardian Box #4908.

Wanting It All
Are you a happy, unattached, wealthy end generous man in your 40s (over 59) who enjoys life to the fullest, including travel end fine restaurants? Are you searching for a pretty, classy, intelligent, successful, warm end affectionate lady to appreciate you for all the right reasons? Are you ready for a perfectly satisfying relationship? If so, please respond. I can't wait much longer. Guardian Box #4840F.

Ice-Queen
Intelligent mid 30s WF beauty frozen without love. Seeking handsome, intelligent M flame for thaw end possible conflagration. Send matches to Guardian Box #4841F.

Fun Group-Friendship-Women
Progressive fun! Kind open WF 30s feminist, developing new circle of friends — happy upbeat fun! Meeting on regular basis for potluck, events, restaurants, trips, hiking. An all-round fun supportive network. Write Guardian Box #4842F.

AM Seeks AF, HF, WF
Slim, fairly looking, 33 yrs old, banker, 5'8", 135 lbs, AM wants young, cute, considerable AF, HF, WF. Photo appreciated. Guardian Box #4843F.

Seeking attractive financially secure male (25-37) for friendship end intimacy. Alluring BF, 28, enjoys outdoor activities, the arts, working out, conversation, outdoor cafe's humor, adventure. Nationality unimportant. Letter/photo. Guardian Box #4844F.

Bright, playful, professional woman, 28, 5'5", vegetarian, nonsmoker, sensitive. Looking for compatible man to share activities. Enjoy cooking, music, dance end the great outdoors. Guardian Box #4845.

I intend to establish a monogamous relationship by October with the most compatible woman I can find. Details negotiable. I am bright, stable, healthy, 56, 5'8", 160#. Extra points if liberated, low-heeled, or leftist. No smokers, astrologists, pacifists, bigots. Guardian Box #4846F.

Warm-hearted prof. W, 38, with artistic temperament, seeks intelligent, affectionate, self-assured, humorous man (35-45) for companionship. I am 5'7" end slender. My interests include music (esp. jazz), hiking, good food end wine, intimacy, nature. Reply in detail to Guardian Box #4848F.

Looking For One Good Man
Gutsy intuitive introspective politically aware enthusiastic attractive visual artist writer single Jewish F 37 are you ready! If so you could gain friendship in all kinds of weather end adventure of living life to our fullest. Guardian Box #4847.

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PERSONAL GROWTH

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COUNSELING & THERAPY

Art Therapy
A verbal end nonverbal approach to counseling with children, adolescents, adults, couples end families. Alex Silberstein, A.T.R., MFCC (#MX-17584), 843-5624.

Therapy Groups For Women
Small, long-term. Problem areas: Depression, isolation, compulsive eating, anger, intimacy/autonomy, etc. \$15/two hour weekly session. Sami Grey, MFCC, 564-6359.

Single Adults Therapy Group
The group addresses such issues as shyness end fear of rejection, breaking old patterns, being angry constructively, watching out for one's needs end handling loneliness. Alice Large, LCSW, 653-5665, end Joe Cristofalo, MFCC, 548-3434.

Asians/People Of Color
Insight into interracial relationships, ethnic end cultural issues, sexual identity, family end divorce issues. Jennings Gee, LCSW (#LH-9426), 893-9027.

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Permitting your life to be taken over by another person is like letting the waiter eat your dinner. \$3. 661-0148.

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A holistic approach — harmonizing end integrating the spiritual, mental, emotional end physical aspects of one's being. Individuals, couples, groups. Sliding fee scale.

1497 Church, SF
648-2644

Adult Children Of Alcoholics
Group exploring the effect being raised in an alcoholic home has on your adult life: feelings of emptiness, inadequacy, isolation, depression. Judy Wohlberg, MFCC, (#MT-19859), 641-1243, 644-4477.

Psychotherapy: Men's Issues
Existential-Jungian psychotherapy for men's issues of power, intimacy, relatedness, passivity. Seasoned therapist, sliding scale. SF/Petaluma. Abigail A. Grafton, MFCC (lic. #M-7697). (415) 453-7220.

Summer Therapy Group
Existentially oriented group for individuals deeply committed to their personal growth. Appropriate for men end women who are in personal therapy or have therapy experience. Seasoned therapist. Sliding scale. Individual psychotherapy also available. Abigail A. Grafton, MFCC (#M-7697). (415) 453-7220.

Low Self-Esteem? Depressed?
Relationship problem? Anxious? Angry? Unangling energy from these end other emotionally exhausting snarls greatly energizes end empowers our lives. Borrow my clinical expertise end experience. Helen Bruner, LCSW (#488), 527-0951.

Depression Treatment Center
People remain depressed because they do not know any way out. Effective treatment is available. Sliding scale. Call 550-1550.

Counseling for Gay Men
Support to help you clarify ambiguities end work on your concerns. Alan Ellis, MFCC (#MS-20011). Insurance accepted. (WMS-20011).

Adult Children Of Alcoholics
Individual end couple therapy focusing on issues of intimacy, guilt, codependency, self-acceptance. Sliding scale, insurance accepted. Peter M. Schumacher, MFCC Intern (#IR-5769), Lory Anderson, MFCC (#M-8035). (415) 821-1652.

Therapy and Consultation
Substance abuse issues, family therapy. Licensed Ph.D. psychologist with 20 years experience. Training end consultation in cognitive behavior therapy end rational-emotive therapy. San Francisco office. Dr. Emmett Veltan, (#PK-7106), 824-0490.

Relationship Break-up Group
10 weeks. Oakland. Karin Wandrei, LCSW, 839-1097.

Let Go end Move On!
Psychodynamic/problem-solving therapy helps you work through issues from the past impeding functioning. Specialties: break-ups, incest, alcoholics, adult children of alcoholics, children of Holocaust survivors, the military. Oakland. Karin Wandrei, LCSW, 839-1097.

Clean Out Your Mental Closet
Focus on goals end produce results. Heidi Mueller, Motivational Consultant. 647-5880.

Relationships ad of the week

Duck Out Of Water
Donald Duck looking for Daisy. Oregon alum, single WM, 29, 5'9", husky, wants to share Bay Area end local ponds. Live in Walnut Creek. Work in telecommunications. Let's have fun before flying south for the winter. Quack! Quack! Guardian Box #4817F.

Guardian Classified awards a copy of *The San Francisco Bar Book* to the advertiser submitting the best Relationships ad each week. Winners will receive their prizes by mail at the addresses given in their ads.

Women's Psychotherapy Group
A supportive therapy group for women interested in working on issues of self-esteem, intimacy, anger, isolation and achievement. This group is appropriate for those who are undergoing a transition in their lives or who are interested in improving the quality of their lives in their present situation. Over ten years of experience leading women's support groups. Individual psychotherapy also available for men, women and couples. Sliding scale fee and insurance accepted. Jackie Berry, MFCC, (lic. #MH-19305), 652-0246.

Join Little Girls Of America. See NOTICES: SOCIAL classification.

Victim's Psychotherapy Abuse
Consumers Against Psychotherapy Abuse offers victim support, new legislation, legal options. PO Box 3966 Berkeley, CA 94703. (415) 931-7525.

Supportive Counseling
To help you make positive changes. Lenore Schuh, M.A., 653-3131. N. Oakland.

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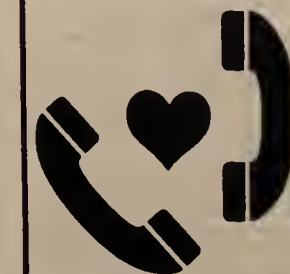
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SUMMONS
CASE NO. 837687
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner: HARRY M. SANTIAGO; and the Respondent: CORAZON SUAREZ. NOTICE: You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your response or pleading, if any, may be filed on time.

¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue. Si Usted desea solicitar el consejo de un abogado en este asunto, debería hacerlo inmediatamente, de esta manera, su respuesta o alegación, si hay alguna, puede ser registrada a tiempo.
TO THE RESPONDENT: The petitioner has filed a petition concerning your marriage. If you fail to file a response within 30 days of the date this summons is served on you, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney fees, costs and such other relief as may be granted by the court. The garnishment of wages, taking of money or property, or other court authorized proceedings may also result.
Dated March 27, 1985. Donald Dickinson, Clerk. By Mallon Breedlove, Deputy.

ROOEL E. ROOIS, ESQ.
870 Market Street
Suite 372
San Francisco, CA 94102

August 14, 21, 28, Sept. 4, 1985. L-19431

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90473
The following persons are doing business as DIRECT LINE ENGINEERING AND GRAPHICS SERVICES, 1330 Irving St. 303, SF, CA 94122: James R. Duron, 580 Peralta Ave., SF, CA 94110; Joanne E. Beall, 580 Peralta Ave., SF, CA 94110. This business is conducted by a general partnership. Signed James R. Duron.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk O. Flanagan on August 2, 1985.

August 7, 14, 21, 28, 1985. L-194216

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
NO. 843714
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of JANET RAE STANFIELD for change of name.
Whereas the petition of Janet Rae Stanfield has been filed in court for an order changing her name from Janet Rae Stanfield to Janet Belliwer; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department One on the 17th day of September, 1985, at 9 o'clock am to show cause why this application for change of name should not be granted.
Dated July 30, 1985. Victor M. Campilongo, Judge of the Superior Court.

August 7, 14, 21, 28, 1985. L-194214

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90158
The following persons are doing business as AORIANA; AORIANA'S; AORIANA'S JEWELRY; SERAFINI; SERAFINI'S; SERAFINI O'ITALIA, 1 Maritime Plaza, Suite #2525, San Francisco, CA 94111: Ronald S. Pickens, 115 Sequoia Road, Hercules, CA 94547; Adriana C. Pickens, 115 Sequoia Road, Hercules, CA 94547. This business is conducted by husband and wife. Signed Ronald S. Pickens.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk R. Higgins on July 22, 1985.

August 14, 21, 28, Sept. 4, 1985. L-19433

SUMMONS
CASE NO. 826098
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner: RICHARD W. ARNOLD; and the Respondent: SHARON ARNOLD. NOTICE: You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your response or pleading, if any, may be filed on time.
¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue. Si Usted desea solicitar el consejo de un abogado en este asunto, debería hacerlo inmediatamente, de esta manera, su respuesta o alegación, si hay alguna, puede ser registrada a tiempo.
TO THE RESPONDENT: The petitioner has filed a petition concerning your marriage. If you fail to file a response within 30 days of the date this summons is served on you, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney fees, costs and such other relief as may be granted by the court. The garnishment of wages, taking of money or property, or other court authorized proceedings may also result.
Dated June 28, 1984. Donald W. Dickinson, Clerk. By Monica SO. Mateo, Jr., Deputy.

July 31, Aug. 7, 14, 21, 1985. L-194111

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90218
The following person is doing business as T&W PRODUCTIONS, 1845 Leavenworth, San Francisco, CA 94109: Fadi Mitri, 1845 Leavenworth, San Francisco, CA 94109. This business is conducted by an individual. Signed Fadi Mitri.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk R. Higgins on July 25, 1985.

July 31, August 7, 14, 21, 1985. L-194117

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES
To whom it may concern: Ngo, Tham P. is applying to the Department of Alcoholic Beverage Control for an On-Sale Beer & Wine Eating Place license to sell alcoholic beverages at 572 O'FARRELL ST. SAN FRANCISCO.

August 14, 1985. L-19434

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90074
The following people are doing business as OPUS FOUR, 1697 Oak St., San Francisco, CA 94117: Jean-Marc Landau, 1697 Oak St., SF 94117; Jennifer Hammond, 1697 Oak St., SF 94117. This business is conducted by a general partnership. Signed Jean-Marc Landau.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk O. Flanagan on July 18, 1985.

July 24, 31, August 7, 14, 1985. L-19405

ORDER TO SHOW CAUSE FOR CHANGE OF NAME
NO. 843159
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of JEAN ALBERT LOPEZ for change of name.
Whereas the petition of Jean Albert Lopez has been filed in court for an order changing his name from Jean Albert Lopez to Jaime Alberto Lopez; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department One on the 5th day of September, 1985, at 9 o'clock am to show cause why this application for change of name should not be granted.
Dated July 18, 1985. William E. Mullins, Judge of the Superior Court.

July 24, 31, Aug. 7, 14, 1985. L-19409

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90188
The following person is doing business as SPECIAL ARRANGEMENTS, 171 Liberty St. #202, San Francisco, CA 94110: Philip Mansueto, 171 Liberty St. #202, San Francisco, CA 94110. This business is conducted by an individual. Signed Philip Mansueto.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk O. Flanagan on July 23, 1985.

July 31, August 7, 14, 21, 1985. L-194113

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90159
The following person is doing business as BAY AREA FEMINIST ANTI-CENSORSHIP TASKFORCE, PO Box 4361 (1663 Mission — 4th Flr), SF 94101: Sharon Page, 857 Valencia, SF, CA 94110. This business is conducted by an unincorporated association other than a partnership. Signed Sharon Page.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk O. Flanagan on July 22, 1985.

July 31, August 7, 14, 21, 1985. L-194114

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90267
The following person is doing business as AMAZON ICE, 151 Potrero Ave., SF, CA 94103: Sarah Hubbard Seiter, 117 Peralta Ave., SF, CA 94110. This business is conducted by an individual. Signed Sarah H. Seiter.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk R. Higgins on July 25, 1985.

July 31, August 7, 14, 21, 1985. L-194110

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90222
The following persons are doing business as SIR SPEEDY PRINTING CENTER, 1111 Geary Blvd., San Francisco, Calif. 94109: Johnny Y. Lee, 1277 Jackson St., San Francisco, CA 94109; Katherine O. Lee, 1277 Jackson, SF, CA 94109; Sy Tian Kiu, 1277 Jackson, SF, CA 94109. This business is conducted by a general partnership. Signed Johnny Y. Lee.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk R. Higgins on July 24, 1985.

July 31, August 7, 14, 21, 1985. L-19419

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 89858
The following person is doing business as FAST FOTO, FAST PHOTO, DESIGN CREATIONS, THE SIGN SHOP, 1408 Lombard St., San Francisco, CA 94123: Robert S. Cram, 2235 Broadway #1, San Francisco, CA 94115. This business is conducted by an individual. Signed Robert S. Cram.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk Caridad Morata on July 11, 1985.

July 31, August 7, 14, 21, 1985. L-19418

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90202
The following persons are doing business as LONE WOLF PUBLISHING HOUSE, 480 Utah St., San Francisco, CA 94110: Dennis Stuart, 480 Utah St., San Francisco, California 94110; Milan Pleunlik, 480 Utah St., San Francisco, California 94110; Monika Zagar, 4195 26th St., San Francisco, California 94131. This business is conducted by a general partnership. Signed Dennis Stuart.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk O. Flanagan on July 23, 1985.

July 31, August 7, 14, 21, 1985. L-19416

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 89898
The following persons are doing business as MAGIC OF PERSIA, 3548 — 22nd Street, San Francisco, CA 94114: Susan Andrey Pishgar, 91 — Chattanooga, San Francisco, CA 94114; Pishgar, 91 — Chattanooga, San Francisco, CA 94114. This business is conducted by husband and wife. Signed Susan A. Pishgar.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk Robert M. Kane on July 12, 1985.

July 31, August 7, 14, 21, 1985. L-19415

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90468
The following person is doing business as ZYTO REFERRALS, 2215-R Market St., Suite 112, SF, 94114. Michael Robert Magy, 1735 Berkeley Wy #1, Berkeley, CA 94703. This business is conducted by an individual. Signed Michael Robert Magy.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk R. Higgins on August 1, 1985.

August 14, 21, 28, Sept. 4, 1985. L-19438

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 89944
The following persons are doing business as FARWEST DISTRIBUTING — "a general partnership", 4799A Mission St., SF, CA 94112: Weston Randolph Blades, 637 Cole St., SF, CA 94117; Frank A. Zeldan, 25 Altura Way, SF, CA 94080. This business is conducted by a general partnership. Signed Frank A. Zeldan.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk O. Flanagan on July 15, 1985.

August 7, 14, 21, 28, 1985. L-194218

SUMMONS (CITACION JUICIAL)
CASE NO. 600826-0
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE COUNTY OF ALAMEDA. In re the matter of ROBERT LEWIS, Plaintiff; vs. JENNIFER MITCHELL, Defendant.
NOTICE to Defendant: You are being sued by Plaintiff. You have 30 CALENDAR DAYS after this summons is served on you to file a typewritten response at this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service or a legal aid office (listed in the phone book).
AVISO A Acusado: A Ud. le está demandando. Después de que le entreguen esta citación judicial usted tiene un plazo de 30 DIAS CALENDARIOS para presentar una respuesta escrita a máquina en esta corte. Una carta o una llamada telefónica no le ofrecera protección; su respuesta escrita a máquina tiene que cumplir con las formalidades legales apropiadas si usted quiere que la corte escuche su caso. Si usted no presenta su respuesta a tiempo, puede perder el caso, y le pueden quitar su salario, su dinero y otras cosas de propiedad sin aviso adicional por parte de la corte. Existen otros requisitos legales. Puede que usted quiera llamar a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de referencia de abogados o a una oficina de ayuda legal (vea el directorio telefónico).
Dated July 26, 1985. Rene Davidson, Clerk. By James Kitterman, Deputy.

BARBARA MICHEL
1411 Fruitvale Ave.
Oakland, CA 94601
(415) 261-3664
Attorney For Plaintiff

August 7, 14, 21, 28, 1985. L-19428

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90266
The following corporation is doing business as ARS NOVA MANAGEMENT SERVICES, 894 Waller, San Francisco, CA 94117-3119: Ars Nova Management Services Corporation (a California Corporation) 894 Waller, San Francisco, CA 94117-3119. This business is conducted by a corporation. Signed Bill Schneider — President Ars Nova Management Services Corporation.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk R. Higgins on July 25, 1985.

July 31, August 7, 14, 21, 1985. L-194112

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90552
The following persons are doing business as FILLMORE PLAZA APARTMENTS, 1550 Fillmore Street, SF, CA 94115: Bill Cody, 40 Westgate Dr., SF, CA 94127; Philip Klety, 436 Redwood Ave., Corte Madera, CA; Ellen M. Casazza, Peter Plaboff, 331-27th #1A, SF, CA 94121; Arnold Cohn, Leland Evans, 1877 Lombard St., SF, CA 94123. This business is conducted by a general partnership. Signed Ellen M. Casazza.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk Greg Chuck on August 6, 1985.

August 14, 21, 28, Sept. 4, 1985. L-19437

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90647
The following persons are doing business as THE FINER ARTS FOUNDRY, Hunters Pt. Shipyard, Bldg. 101 Horne Ave, Room 1522, SF, CA: Cecil L. Yother, Jr., 2275 19th Ave. #16, SF; Mike Noel, 285 Linden St., Elverano, CA 95433. This business is conducted by a general partnership. Signed Cecil L. Yother, Jr.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk R. Higgins on August 8, 1985.

August 14, 21, 28, Sept. 4, 1985. L-19435

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90645
The following persons are doing business as PACIFIC ORCHIDS, INTERNATIONAL PLANT BROKERS, 291 Anderson St., San Francisco, CA 94110: Robin A. Davis, 291 Anderson St., SF; Fred E. Davis, 291 Anderson St., SF. This business is conducted by husband and wife. Signed Robin A. Davis.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk R. Higgins on August 8, 1985.

August 14, 21, 28, Sept. 4, 1985. L-19436

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 89950
The following persons are doing business as BOOKS ETC., 538 Castro St., San Francisco, CA 94114: Henry C. Toledano, 250 3rd Ave., San Francisco, CA 94118; Julia S. Toledano, 250 3rd Ave., San Francisco, CA 94118. This business is conducted by husband and wife. Signed Julia S. Toledano.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk O. Flanagan on July 15, 1985.

August 7, 14, 21, 28, 1985. L-19421

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 90385
The following person is doing business as PHYSICIANS PHARMACY, 3490 Sacramento Street, San Francisco, CA: Alice Ching-Yu Sue, 1571 9th Ave. Apt #8, San Francisco, CA 94122. This business is conducted by an individual. Signed Alice C. Sue.
This statement was filed with Donald W. Dickinson, the County Clerk of the City and County of San Francisco, CA by clerk Greg Chuck on July 30, 1985.

August 7, 14, 21, 28, 1985. L-19427

THE PUZZLE

PANORAMA by Don Rubin

Each of the scenes at the right contains clues that will help you to link all the panels together, creating a more or less continuous panorama. We've numbered the first and last panels. See if you can fill in the rest, without cutting them apart.

Rules of the Game

1. We'll give a Bay Guardian Bar Book to three readers who successfully solve each week's puzzle.
2. All entries must be received in the Bay Guardian's offices by noon Thursday, eight days following the publication date of the puzzle. There will be no exceptions to this deadline. Address all entries to: Puzzle, SF Bay Guardian, 2700 19th St., SF 94110.
3. Employees of the Bay Guardian, their families, pets and significant others are not eligible for prizes.
4. In the event of tie, or disputes, the decisions of the judges will be final. They will also be arbitrary. Since we have only three prizes to give away each week, if there are more than three correct entries we'll pick the winners from a hat.
5. All prize winners will become eligible for periodic drawings for larger prizes.
6. All entries must be accompanied by this page. When possible, your answer should be entered in the space provided.
7. Sorry, one entry per person per week.
8. Winners will be notified by mail. Prizes must be picked up at the Guardian office.
9. The title of the puzzle must be printed on the outside front of the envelope on all entries.

Name _____
Address _____
City/Zip _____



ROGER JONES

THE SOLUTION CHARADES (July 31st issue)



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Movie ... quote ... six words
... first word ... two syllables
... first syllable ... "O" ... second syllable ... sounds like ...
10 ... second word ... a little word ... (the) ... third word ... sounds like ... nod ... fourth word ... bay ... fifth word ... door ... sixth word ... sounds like ... pal.

Sounds like "Oten the nod bay door pal."

The quote, delivered by Keir Dullea in Stanley Kubrick's "2001": "Open the pod bay door, Hal."

This week's puzzle winners are Michael V. Barry, Catherine Grove Bombard and Max Forseter.

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